

INDIAN ART
through the ages



The Love Letter Bhuvanesar 11th century A D

INDIAN ART

through the ages

REVISED AND ENLARGED

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FOREWORD

INDIAN ART THROUGH THE AGES has been completely revised since it was first published in 1948

The generous welcome it received from the public and the press and the repeated demand for a new edition have encouraged the Publications Division of the Ministry of Information and Broadcasting to bring out a revised edition with additional material on art in modern India. By adding colour plates and black and white illustrations, the story has been brought up to date.

It is not easy to survey the contemporary scene. So heterogeneous are the influences at work that anything like an exhaustive and detailed analysis of modern Indian art had to be ruled out from the outset. Care has been taken, however, to ensure that no important trend was ignored.

The number of practising artists in this country is so large today that it has been impossible to include *all* artists or to discuss or represent their works individually. The co-operation so readily given by art schools, museums, and art societies as well as individual painters and sculptors from all parts of India in the production of this revised edition is gratefully acknowledged.

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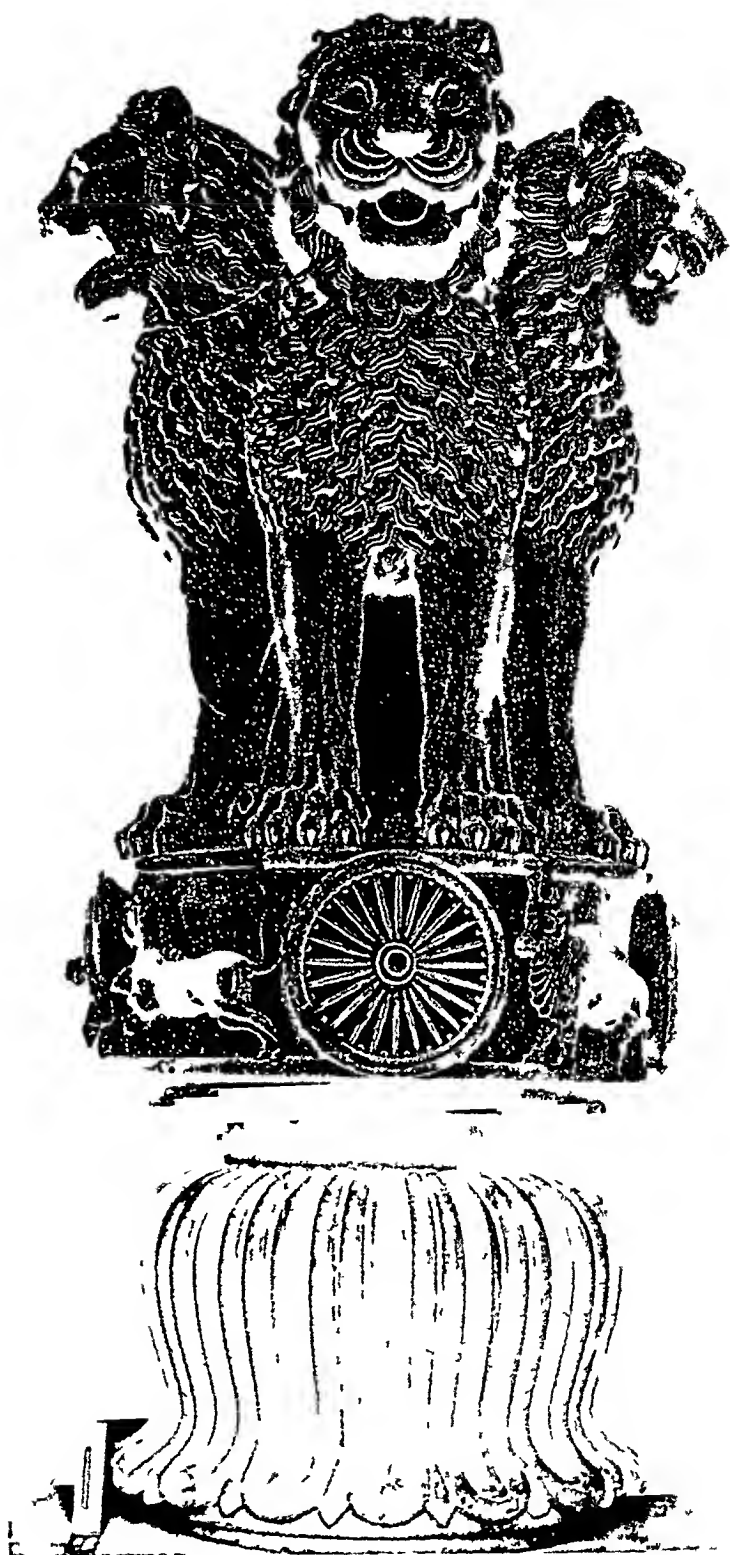
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Sarnath Lion Capital

ANCIENT AND MEDIEVAL



Seal from Mohenjodaro

THE art of India is a unique chapter in the history of human endeavour. It is essential to have some appreciation of it in order to understand the soul of India. Art holds up a mirror to all that the country has stood for through the ages. The richly felt and exquisitely expressed art creations of India provide an infinite range of material for a sympathetic study of her religious thought and emotion. The creative quality of the Indian genius is beginning to be known better through her heritage of art. The intermingling of art and life has imparted richness and variety to both. By entering the realm of Indian art one glimpses a world of radiant beauty, rich in emotional and spiritual experience.

The history of this art opens in the Indus Valley in the third millennium B.C. as revealed by the remains of a highly developed civilization at Mohenjodaro in Sind and Harappa in the Punjab. The beautiful objects of domestic use unearthed there reflect the sophisticated and refined taste of their makers. That the artists of the Indus Valley fully grasped the elements of

form and decoration is evident in the patterns of painted pottery based on geometrical and animal forms and also in the statuary figures of steatite, faience and clay. The art of metal casting as well as carving in stone also attained skilled development. The bronze dancing girl from Mohenjodaro expressing supple movement, and the male torso from Harappa with excellent modelling show that both bronze and sculpture were developed as India's characteristic art forms at the very beginning of her history. The animal figures on the Indus Valley seals, mostly of steatite, are marked by natural and vigorous expression.

SCULPTURE

THERE is a long break in the continuity of India's material culture between the proto-historic art of the Indus Valley and the Mauryan period (4th-3rd century B.C.). In the third century B.C., however, we find stone sculpture springing into full magnificence like Minerva born

in panoply. For bold execution, technical skill and expressive symbolism, Mauryan sculpture occupies a special place in the history of Indian art. The Lion Capital at Sarnath is an outstanding example of the power and eloquence of Mauryan art. It is a significant poem on stone conceived by a master mind. Its symbology is simple but emphatic. It consists of four lions standing back to back and facing the cardinal points—emblems of power—and four facing animal figures alternating with four wheels which typify the thread of unity underlying the vicissitudes of human destiny. These rest on a lotus with inverted petals—the fountain head of life and creative inspiration—and the whole serves as the firm seat for a crowning *Dharma-chakra*, the symbol of Universal Law. The huge stone bull which once supported a tall Asokan pillar at Rampurva in Bihar is another masterpiece of Mauryan sculpture informed with vigour and natural expression.

Besides this refined court art there also existed a lively religious art based on a widespread cult of tutelary deities, such as Yakshas and Yakshis who were true representatives of the dominant energy and stout spirit of freedom that characterized the early settlers. These early specimens of Indian art represent triumphant humanity. Nominally divine they actually represent types of real men and women to whom were transferred the power and glory of divine beings. Dominant over the forces around them glorifying in their achievement and impatient of obstruction—this is the human type represented by the early Yaksha and Yakshi figures.

Nowhere does this feeling find more eloquent expression than in the face of the brightly polished Didarganj Yakshi from the Patna district. Early Indian sculpture has no feeling of asceticism but is suggestive of order, strength, hope and beauty.

This popular art entered a phase of intense activity in the 2nd century B.C. when under the direct influence of Buddhism a synthesis between the higher and lower forms of belief resulted in rich sculpture preserved on the railings and gateways of the monumental stupas of Bharhut and Sanchi (2nd-1st century B.C.) and in the carved reliefs of the early caves. Royalty and peasantry, animals and plant life, crowd in common respectability on the stupa bas-reliefs which preserve a kaleidoscopic record of early Indian religion and life. The beautiful marble slabs of the stupas of Amaravati and Nagarjunakonda (c. A.D. 100-300) continue the same inspiration and art traditions in increasingly elegant forms.

At the turn of the first century A.D. a vital and fruitful school of sculpture flourished at Mathura distinguished on the one hand by remarkable statuary, illustrative of sectarian belief, and on the other by beautiful figure sculpture of which the most elegant examples are women carved on railing pillars and in Bacchanalian scenes. They portray scenes of happy feminine life in the company of birds, flowers, trees and flowing streams, and in the words of an ancient writer 'stand in delicate poses and sportive attitudes, with nimble waists and firm breasts, stealing the hearts of gods and men as it were with their teasing glances'. The motifs of

female pastimes and garden sports include women standing under asoka trees and making them blossom with their embrace plucking buds of kadamba trees to play with, and bathing under waterfalls dashing on their backs and then rippling away. In some of them we notice young women playing with ball, dancing, feeding parrots and swans, or adorning themselves with flowers and leaves. The most important contribution of Mathura art was the creation of the Buddha image, which has been one of the greatest creative inspirations of the world with far-reaching effects on the art of Asia.

The formative school of Mathura culminated in the Gupta Age (4th-5th century A.D.) which was the Golden Age of Indian art. The sensuous freedom and plasticity of the Mathura figures were now replaced by restraint, elegance of form and spiritual feeling. The sculpture and painting of this epoch deserve a high place in the history of human art. Indian art had by this time evolved an idiom which had a wide and profound influence on the arts of Central Asia, China, Java and Cambodia. The most notable examples of the period are the great Buddha figures of Mathura, Sarnath and Ajanta, which symbolize the spiritual ideals of the Gupta Age. The face shines with spiritual ecstasy, and the smiling countenance reflects the divine and compassionate love of the Buddha towards all beings. A universal consciousness of beauty, as manifest even in minor toy figurines of clay and moulded bricks, was the distinguishing feature of this age and the best Gupta sculpture presents a perfect synthesis of

beautiful form with lofty religious ardour.

The monumental and powerful sculpture of the medieval period (8th-12th century) marks a happy revival of the ancient Hindu culture. The divine majesty of human spirit, which Shankaracharya glorified in his teachings, is reflected in the splendid sculpture of the temples of Ellora and Elephanta (8th century A.D.). The monolithic rock-shrines of Mahabalipuram on the sea coast preserve some of the most robust sculptures executed in India. The figures of Bhagavatha and of Arjuna, absorbed in *tapasya* for the control of divine power to serve their purpose, reveal the power and beauty of this art. The figured reliefs in these shrines, infused with vigour and life, constitute an epic narrating the eternal struggle between the *Devas* and the *Asuras*, in which the great deities, Siva and Vishnu, play their usual parts and triumph over the forces of darkness and evil. Besides serving a religious purpose, the sculptors of the medieval period were alive to the aesthetic movement that followed in the wake of an intense cultivation of lyrical poetry for several centuries (8th-11th century). They fashioned some of the loveliest female figures ever done in India. Those in the Bhubaneswar temples of Orissa are superb examples of secular sculpture admitted to temples, e.g., *Young Woman Writing a Love Letter*, *Mother Fondling Child* and *Maiden Looking at Her Beauty in a Mirror*.

The contemporary sculpture from South India executed in a fine-grained dark schist lends itself to an unlimited elaboration of detail and decoration more appropriate to

metal-work than stone. It reflects the prevailing spirit of romance, music and dance. The *Huntress* and *Krishna* are two worthy examples of this school. A marble image of the goddess of learning illustrates the grace and beauty of Rajasthani sculpture.

BRONZES

THE art of metal casting is of great antiquity in India. The earliest examples come from the Indus Valley (cf. the bronze dancing figure). Other early figures, smaller in size, are from Taxila (1st-2nd century A.D.). In the Gupta Period bronzes attained a quality equal to the best pieces of sculpture such as the life-size Buddha image from Bhagalpur, Bihar, now in the Birmingham Art Gallery, and the beautiful Brahma image from Mirpurkhas stupa in Sind. During the Pala Period (9th-11th century) metal images, embodying the elegance and abstraction of the stone sculptures, became especially popular as a convenient medium of artistic expression.

The finest examples, however, belong to the Chola Period (10th-13th century). The highly specialized craftsmen (*silhapatis*) who practised this art employed the *cire perdue* or 'lost wax' process, so called from the fact that the wax used for the model was drained out before the actual casting took place. The most outstanding specimen of this art is *Siva Nataraja* illustrating the process of world creation and dissolution in terms of dance rhythm. Encircled with a halo of flames, the deity sounds the *damru* with one

hand and bears the consuming fire in the other, and the two other hands are held in poses respectively of *abhaya* (assurance of protection) and *kriya* (lending of energy). His right foot tramples upon the demon of ignorance and the left leg swings in the air in token of rhythm. As observed by Dr. Coomaraswamy, 'the Nataraja type is one of the great creations of Indian art, a perfect visual image of Becoming, an adequate complement and contrast to the Buddha type of pure Being. The movement of the dancing figure is so admirably balanced that while it fills all space, it seems nevertheless to be at rest, in the sense that a spinning top or a gyrostatis is at rest'.

The other main types include images of Brahmanical gods and goddesses (*Parvati*, *Sridevi*, *Vishnu*, *Krishna*, *Rama*), saints and figures of royal donors. The figure of the seated Siva and Parvati with the infant son between them, the Somaskanda form, as it is called, is found in several rare versions. In these figures the austere countenance of Siva as a *yogi* contrasts with the feminine charm of Parvati.

PAINTING

INDIAN painting presents a comprehensive record of the religious and emotional life of the people. The fresco paintings of the Ajanta Caves (1st century B.C.—7th century A.D.) not only impress by their epic vastness but also present the drama of ancient Indian civilization enacted in the palaces of the kings and homes of the common people, engaged in the quest for

the beautiful and the spiritual values of life. The brilliant culture of the Golden Age of Indian history is preserved in visual documentation on the walls of these caves, which, with their magical radiance of beauty and colour, stand virtually as the national picture gallery of India. Not only did Ajanta painting attain the status of a national art in India, but its influence spread to the neighbouring countries of Central Asia, Burma, Ceylon, China and Japan. In their vision the painters of Ajanta realized the true glory of the Buddha, the story of whose life was employed by them as a motif to explain the eternal pattern of human life. Men and women of physical nobility are represented as aspiring for the attainment of a higher ideal and the entire fabric of the material world is integrated to this common purpose. One of the best of the Ajanta paintings is the *Avalokitesvara Padmapani*, the Compassionate Buddha of the Blue Lotus, meditating on the salvation of humanity.

The flowering of the Ajanta school can be seen also in the fresco paintings of Bagh (Gwalior State), Sittanavasal (South India) and Sigiriya (Ceylon). After the 8th century, large-scale wall painting became less popular and there was a preference for miniature paintings as seen in the Pala school of Bengal (9th-12th century) in the east and in the Gujarati school of western India (11th-15th century). These miniatures can be seen on the pages of illuminated manuscripts. The subject of Pala miniatures is the Buddhist pantheon and the art is characterized by sinuous lines, subdued tones and simple composition. It is permeated by a feeling of devotion

as developed in the later phase of Mahayana Buddhism. Several palm leaf manuscripts of the famous Buddhist work *Prajnaparamita*, 'Perfect Wisdom,' of the 11th and 12th century A.D. are still extant.

A counterpart of the Pala school was the Gujarati school of miniature painting with a continuous history of five centuries (11th-15th century). It has two phases, an earlier phase of illustrated manuscripts on palm leaf and a later phase on paper, with the best paintings belonging to the period of transition (1350-1450 A.D.) when paper was supplanting palm leaf. The most notable features of these figure paintings are angular faces in three-fourth profile, pointed noses, eyes protruding beyond the facial line, an abundance of accessory details and careful ornamentation. The miniatures are generally $2\frac{1}{4}'' \times 2\frac{1}{4}''$ in size. The earlier ones show the use of black red background and a simple colour scheme, and the later ones, from the 15th century onwards, the use of blue and gold pigments on a lavish scale. The subject matter of the paintings is three-fold: in the early stages Jain sacred texts and later Vaishnava subjects such as the *Gita-govinda*, *Bhagavata* (*Krishnalia*) and *Balagopala-stuti*, and secular love. A painted roll of cloth, *Vasanta-vilasa* (1451 A.D.), is of great lyrical charm illustrating the glory and hilarity of spring. Another manuscript depicting the love nuances of a poet and his mistress shows the freshness and colour harmony of early Rajasthani paintings. The great merit of this art is the vigour of drawing, with nervous lines and decorative details. Each miniature

represents a precise statement in a script of which the emotional significance was once widely understood

RAJASTHANI The pictorial art of Rajputana (16th-17th century) shows the Indian genius in its pure form and must intimately appeal to those who are attracted by the theme of love and devotion. Together with the paintings of the western Himalayas (17th-18th century) Rajasthani pictorial art shows all that is best and of universal appeal in the emotional life of the Indian people. In the words of Dr. Coomaraswamy, 'the work of the Rajput painters deserves to be given an honourable place amongst the great arts of the world. Its inspiration is rooted in the people's hearts, keeping close to their poetry, music and drama. Its central theme is love. What Chinese art achieved for landscape is here accomplished for human love.' Love is conceived as the means and symbol of all union. The lovers represented, are always Radha and Krishna typifying the eternal motif of Man and Woman and revealing, in everyday events, their heavenly image. 'The typical examples of Rajasthani painting have for us this lesson that what we cannot discover at home and in familiar events we cannot discover anywhere. The Holy Land is the land of our own experience—and if beauty is not apparent to us in the well known we shall not find it in things that are strange and far away' (Coomaraswamy)

The women of these paintings are true to the ideals of feminine beauty—large lotus eyes, flowing tresses, firm breasts, slender waists and rosy hands. The heart

of a Hindu woman with all its devotion and emotional intensity is fully reflected in these paintings.

The artists make use of brilliant colours rendered with tempera effect and display an unusual understanding of colour harmony. The themes of Rajasthani miniatures are as varied as the medieval literature of Hindu India, in which the sentiments of love and devotion are mingled with an exuberant joy of life. An entire world of folklore stands documented in these paintings of the Rajasthani and Himachal schools. Their common subject matter is the cycle of Krishna legends, *sringara* or the sentiment of love expressing itself in the erotic motifs of heroes and heroines, union of Siva and Parvati, scenes from the *Ramayana* and the *Mahabharata*, ballads and romantic poems such as the *Hamir-hatha* and *Nala-Damayanti*, seasons (*Baramasa*), portraiture, and last but not the least the *Ragamalas*.

The *Ragamalas* (Garland of Musical Modes) as expressed in painting provide a group of subjects with unlimited opportunities for artistic treatment. They are derived from the inexhaustible fountain of Hindu religious and lyrical imagination. The best examples belong to the 17th century and are characterized by singular tenderness and lyrical grace, giving them a title to be reckoned amongst the best pictorial works ever produced in India.

The idea of associating music with painting is unique to Indian art. Each *raga* or *ragni* has for its burden an emotional situation based on some mood of love, either in union or in separation. The pic-

ture of a *raga* is a visual representation of this state of mind, treating the material world and nature as a mirror of the same mood. The names of the *ragas* are according to their geographical distribution. For example, the *Todi ragini* takes its name from South India (ancient *Tondi*). Its pictorial representation is usually of a charming woman playing the *vina*, the instrument characteristic of the South, which attracts bright-coloured deer. The imagery is quite transparent, showing a maiden whose blossoming youth has just begun to inspire love in the hearts of young lovers who cluster around her. Similarly, *Khambavati* worshipping Brahma illustrates the old idea of the Creator falling in love with the charming beauty of his own creation. *Bilavala* typifies the heroine in whom pangs of love are awakened by a vision of her own beauty in a mirror. *Malkaus* represents lovers in dalliance. *Desakh* shows the heroine passionately embracing a post, that is, the lover. The most favourite of the *raginis*, the *Bhanavi*, describes the unmarried heroine who, like Parvati, enchanted by the vision of union with her lover, is absorbed in worshipping him.

The different *ragas* were appropriated to different seasons, connecting certain strains with certain ideas. According to the exposition of Sir William Jones, 'the artists were able to recall the memory of autumnal merriment at the close of the harvest, of reviving hilarity on the revival of blossoms and complete vernal delight in the month of *Vasanta*, of languor during the dry heat and refreshment by the first rains which bring a second spring to

the Indian season. The inventive talents of the Greeks never suggested a more charming allegory than the lovely families of the six *ragas*, named in the order of seasons—*Bhanava*, *Malava*, *Sivaga Hindola* or *Vasanta*, *Dipika* and *Megha*, each of whom is wedded to five *raginis* or nymphs of harmony—presenting wonderfully diversified images for the play of the artist's genius.'

The same inspiration and subject matter gave birth to Pahari paintings, produced in the bee-hive of the sub-Himalayan States of Jammu, Basohli, Chamba, Nainital, Kangra, Kulu, Mandi and Suket. The paintings of Garhwal, the southern-most region of this group bear a family resemblance to the Kangra school which flourished in the late 18th and early 19th centuries. The ever present theme of the Himalayan art is Krishna in his boyhood pranks and his amours with Radha. Dance and music in sylvan surroundings is a recurrent motif of this school. The paintings of Basohli show unusual brilliance of colour and animated expression. Rhythm, spacious composition and brilliant colour harmonies entitle them to a very high place amongst the Pahari masterpieces. The paintings of Kangra exhibit the fine workmanship of Mughal miniatures. Their tones are subdued and the line is exquisitely fine and melodious, especially in the flaming beauty of female figures illustrating the delicate charms of Indian womanhood.

MUGHAL. The Mughals were enlightened patrons of art, under whom architecture, painting, textiles and carving burst into a new flowering. Akbar, one of the

most original rulers in history, encouraged a vital and interesting school of painting. He invited hundreds of painters from all over India, including Gujarat and Rajasthan, and entrusted them with the illustration of the masterpieces of Sanskrit and Persian literature. Amongst these were the history of the house of Timur, the original MS of which is now preserved at Bankipur, the *Mahabharata*, of which Akbar's own copy, under the name of *Razmnama*, with 169 pictures, is preserved at Jaipur, the *Hamzanama*, a book of romantic tales for which the emperor had great fondness and for which 1375 paintings were executed on cloth, the *Ramayana*, the *Akbarnama* (life of Akbar by Abul Fazl) the *Iyar-i-Danish* and others, each of which was illustrated jointly by a number of painters. It was an eclectic school that, deriving its inspiration from Akbar, took the best elements of the Rajasthani and Persian schools and imparted a genuine Indian feeling. As the Mughals gradually became rooted in the soil, so also did the pictorial art fostered by them develop a truly Indian character and spread all over the country. It was an art primarily of book illustration and portraiture, depicting varied scenes of court and palace life of the emperors and their nobles. While in the Gujarati and Rajasthani schools the same human face was repeated like the ideal types in sculpture, the facial type in Mughal art was meant to represent, with all the mastery of line and colour, real living persons endowed with character and individuality.

Jehangir, an enthusiastic lover of painting and a generous patron of the arts,

used to pride himself on his critical powers of appreciation. 'I am very fond of pictures', he said, 'and have such discrimination in judging them that I can tell the name of the artists. If there were similar portraits finished by several artists, I could point out the painter of each.' The beauty of line and the delicacy of soft colours melting into one another mark the paintings executed in his reign. They are mostly connected with episodes of his own life. He was passionately fond of animals and birds of which many masterpieces by Ustad Mansoor were painted at his command.

The name of Shahjahan is associated with tremendous building activity. The art of painting did not receive the same attention, but the painters, though their work suffered from a certain stiffness, spared no pains in drawing, selecting colours and putting in the decorative details. Portraits of noblemen and saints and scenes from court were most popular.

In the time of Aurangzeb painting suffered a setback as imperial patronage was withdrawn and painters were obliged to fall back upon the precarious patronage of local courts. The subject matter of the later Mughal paintings was confined mainly to the palace life of kings and grandees indulging in drink and music in the company of women.

The art of the Mughals was aristocratic, marked by realism, careful and refined draughtsmanship, and intellectual expression. In addition to their historical value its finest products are aesthetic gems which have elicited the appreciation of the

most discriminating art critics in India and abroad

As an offshoot of the Mughal school and under encouragement from the local rulers of the Deccan States of Golkonda and Bijapur, the art of Deccan painting developed its provincial idiom in the 17th century. The subjects show great catholicity and the painters experimented with portraits, book illustrations, *Ragamalas*, and court and seraglio scenes. Large-scale painting on canvas was also attempted with success.

TEXTILES

UNTIL the 18th century the art fabrics of India had enjoyed undisputed supremacy for 2000 years. In the *Rig-veda* we find reference to the shining gold-woven cloak (*hiranya-drapa*) and in the *Mahabharata* to the *manichira*, probably a fabric with pearl-woven fringe manufactured in South India. The Pali literature presents a rich picture of the textile art of the Buddhist period, including the famous fabrics of Banaras known as *kaseyyaka*, worth a hundred thousand silver pieces, and the woollen blankets of Gandhara of bright red colour, the manufacture of which has continued to this day in the mountainous recesses of the Swat Valley. Indian silks and muslins under the name of *textilis ventalis*, 'woven air' were exported to Rome and prized as articles of luxury. In the Gupta Period fine cloth with beautiful goose pattern is referred to by Kalidasa as forming the dress of Parvati. In the 7th century Bana

refers to costly textiles manufactured by the tie-and-dye process in a variety of designs, to silk and linen cloth fine as the serpent's slough and to pearl-embroidered fabrics of special make. In the 10th century, Indian textiles of Gujarat manufacture were carried by the Arab traders to Egypt, some valuable specimens of these bearing the hunting scene and swan pattern have been discovered at Fostat in the old capital of Egypt. The famous *patola* (silk) *saris* of Gujarat were perfected in this period and exported to Java and Bali.

Indian textiles developed on traditional lines during the Sultanate Period until the 16th century when, under Mughal patronage, the art burst forth into a new efflorescence. Gold and silver brocades, fine figured muslins, and painted and printed fabrics of numberless varieties and designs began to be manufactured under imperial patronage. Both Akbar and Jahangir evinced great personal interest in the development of the textile art as they did in the case of painting. Mughal textiles of the 16th and 17th centuries are now extremely rare, although the beauty of their designs can be studied in Mughal and Rajasthani miniatures.

MUSLIN Indian textiles are manufactured in two kinds, viz., scarf-like articles of male and female attire such as girdles, turbans and *saris*, and piece-goods. The place of honour goes to the fine Dacca muslins which attained the status of a national art involving the most intricate process of spinning, weaving, darning, washing and packing. In the words of Forbes Watson, who was a distinguished authority on the subject, the Dacca

weaver unquestionably occupied the first place having never been beaten either in India or abroad. A whole piece of the finest muslin manufactured for the use of royalty, it is said, was packed in a hollow bamboo tube, lacquered and gilded, and after being taken in procession through the town was sent to Delhi for the use of the imperial household. The delicacy and firmness of the 'king's muslin' *malmal khas*, earned for it such poetic names as *ab rawan*, 'running water', *baft hawa*, 'woven air' and *shabnam*, 'evening dew'. The *chef d'œuvre* of the Indian weaver was the *jamdani* or the loom-figured muslins which with the exquisite delicacy of manipulation and their complicated designs constituted the most expensive production of the Dacca loom. The standard quality of the yarn used in the manufacture of muslins intended for the court of Delhi is said to have been 150 cubits of length per 175 grains of weight. A spinner devoting a whole morning to the spindle was able to spin at most 90 grains of fine thread in a month. The best season for weaving fine muslin was the rainy season. A standard piece of fine Dacca muslin measured 20 yards \times 1 yard. It took five to six months to manufacture a half length of *malmal khas* of the finest kind. It is also claimed that the fabrics made of the Dacca yarn were more durable than muslins manufactured by machinery. Up to the eighties of the last century the weavers of Dacca had been producing a fabric which for fineness and other qualities had been equalled nowhere.

PATOLA The *patola* silk or the wedding

sari of Gujarat is a marvel of weaving skill. The whole design is borne in mind when the threads of the warp and the weft are separately coloured by tie-dyeing according to pre-calculated measurements and arranged on the loom so that, as weaving progresses with little bundles of warp and weft, the design appears on both sides of the material. The process is most laborious, but the effect of coloured designs produced is admirable. Once a design has been established it persists in tradition and continues to be repeated. There are two principal styles: first, the *Cambay* pattern with a diaper that forms meshes flattened laterally, within which are produced white flowers borne on dark-green stems, and, secondly, the *Patan* pattern without a diaper, in which the broader strips carried within the field picture a series of elephants, flowering shrubs, human figures and birds.

BROCADE Indian brocades represent a large group of textiles in which design is produced by the use of warp and weft threads of different colours and materials suitably woven. The design looks different on the front and back of the material. Brocades in pure silk are called *amius* and those in which gold thread is lavishly employed are called *kimkhab*. The word *kimkhab* literally means 'woven flower' (Arabic *kim*, flower, and *khab*, to weave) and represents the most gorgeous and highly ornamental fabric of India. The gold or silver thread used in making *kimkhab* is produced by twisting the flattened wire around silk thread. It is noteworthy that Indian brocades, gold and silver alike, never tarnished but retained after

hundreds of years their lustre and colour even though washed. This is due to the absolute purity both of the gold and silver employed. Banaras has long been famous for its *kumkhab*s, rich with a variety of colours and floral patterns. The design of the hunting scene (*shukargah*), once produced in Banaras *kumkhab*, was considered to be unique. The other main centres of hosiery manufacture were Muhsidabad, Chandernagor, Ahmedabad, Amritsar Surat and Tanjore.

TIE-AND-DYE. Tie-dyeing (*chunari* or *bandhani-rangai*) was practised with excellent results in Rajputana, particularly at Sanganer and in Gujarat. It made rich patterns outlined by small dots of different colours. Sometimes extremely lively designs of dancing women and animal forms were produced by the knot-dyeing process. It is an art of very ancient technique and still occupies a place in the sartorial fashions of a vast majority of the people in the countryside. The artistic perfection attained in this technique can be seen in scenes of dancing female figures performing *garba* with the field occupied by a carefully arranged *shukargah* or hunting scene and plenty of floral and bird designs in the intervening spaces and borders.

Block printing is of remote antiquity in India. The *chintz* have enjoyed world-wide fame ever since the days of Akbar and probably the *Mahabharata*. Printed Indian calicoes are best known through the celebrated *palampores* or bed covers of

Masulipatam which in point of decoration are incomparable and as works of art are to be classed with the finest carpets. The typical design on them is that of a 'tree of life'.

The leading types of Indian embroidery include the famous shawls of Kashmir, *phulkari chadars* of the Punjab done with silk on red ground, the *sisedar* of Kathiawar with small round pieces of mirror glass worked into the embroidery and used mostly for skirts and bodices, *rumals* of Chamha with floral and pictorial representations produced alike on both sides and as charming as the subjects of Kangra miniatures, *chikan* work of Lucknow representing the most refined form of purely indigenous needle-work, and the chain-stitch embroideries of Cutch and Kathiawar. The last are conceived in the most pleasing styles of colour and design consisting of peacocks, flowers in a field, and lotus rosettes alternating with parrots.

The famous woollen embroideries on Kashmiri shawls, both loom-wrought and needle-made, are of great beauty and held in high esteem. The border (*hashia*) disposed along the whole length, the two ends (*pallas*) covered with masses of cone pattern (*buta*) the corner ornament (*kunja-buta*) consisting of clustering flowers and the *mattan* or the decorated part of the field are covered with superfine and delicate ornamentation in which the genius of the Indian weaver reveals itself with incomparable charm.

PLATES



*Mohenjodaro,
Dancing Girl*



*Harappa,
Male Torso*



Didarganj Yakshi

*Dancing Couple in the
Bhaja Caves 1st century BC*



*Mathura, Bacchanalian
Scene 2nd century AD*



*Bharhut Pillar
Chulloka Devata*





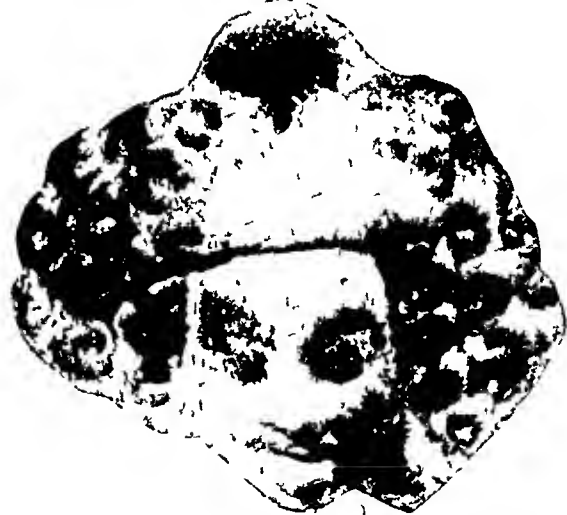
Mathura, railing pillar
Girl Bathing under Water
fall 2nd century AD



Mathura, railing pillar
Woman and Parrot
2nd century AD



*Mathura, Buddha image Golden Age of Indian Art
5th century A.D*



Female heads with beautiful coiffure About 5th century AD



*Ahichchhatro, Parvati head
Gupta, c 5th century AD*



Mother Fondling Child
Bhucanessar temple 11th century A D



Mysore, Huntress Hoysala art
12th century



Bil aner, Marble Saraseati
13th century



*Chola Queen
12th century*



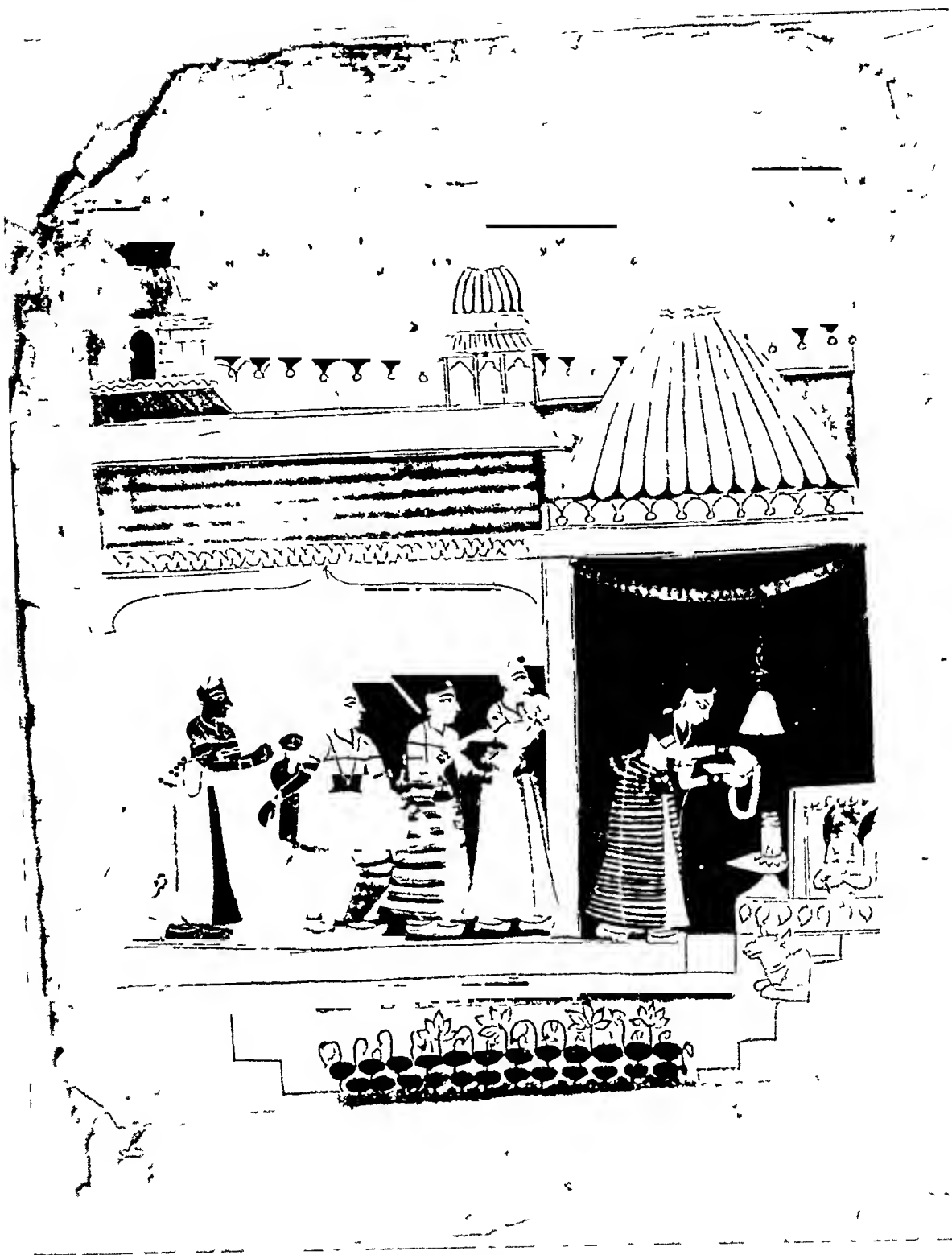
*Parvati from
South India
About 12th
century*



Nataraja Siva Madras Museum 12th century



*Raga Vasanta Krishna dancing in Holi festival
Rajasthan (Jodhpur school) Early 17th century*



Ragini Bhairavi Woman praying to the deity for
the love of her beloved Rajasthani 17th century



*Ragim Deshkar the lovers Mixed Rajput Mughal school
Mid 17th century, Jahangir period*



Utkanthita Nayika (The Love lorn) By Mola Ram Late 18th century

श्रीनिवासमय्याचरिते प्रसूते मधुसूते हरिदासिनी...
 131



Krishna following Radha 18th century

Princess in a Garden Basohli school of Pahari painting Late 17th century





Mughal Princesses playing Polo Mughal painting

Nanda with the Holy Children on the March Kangra painting 18th century



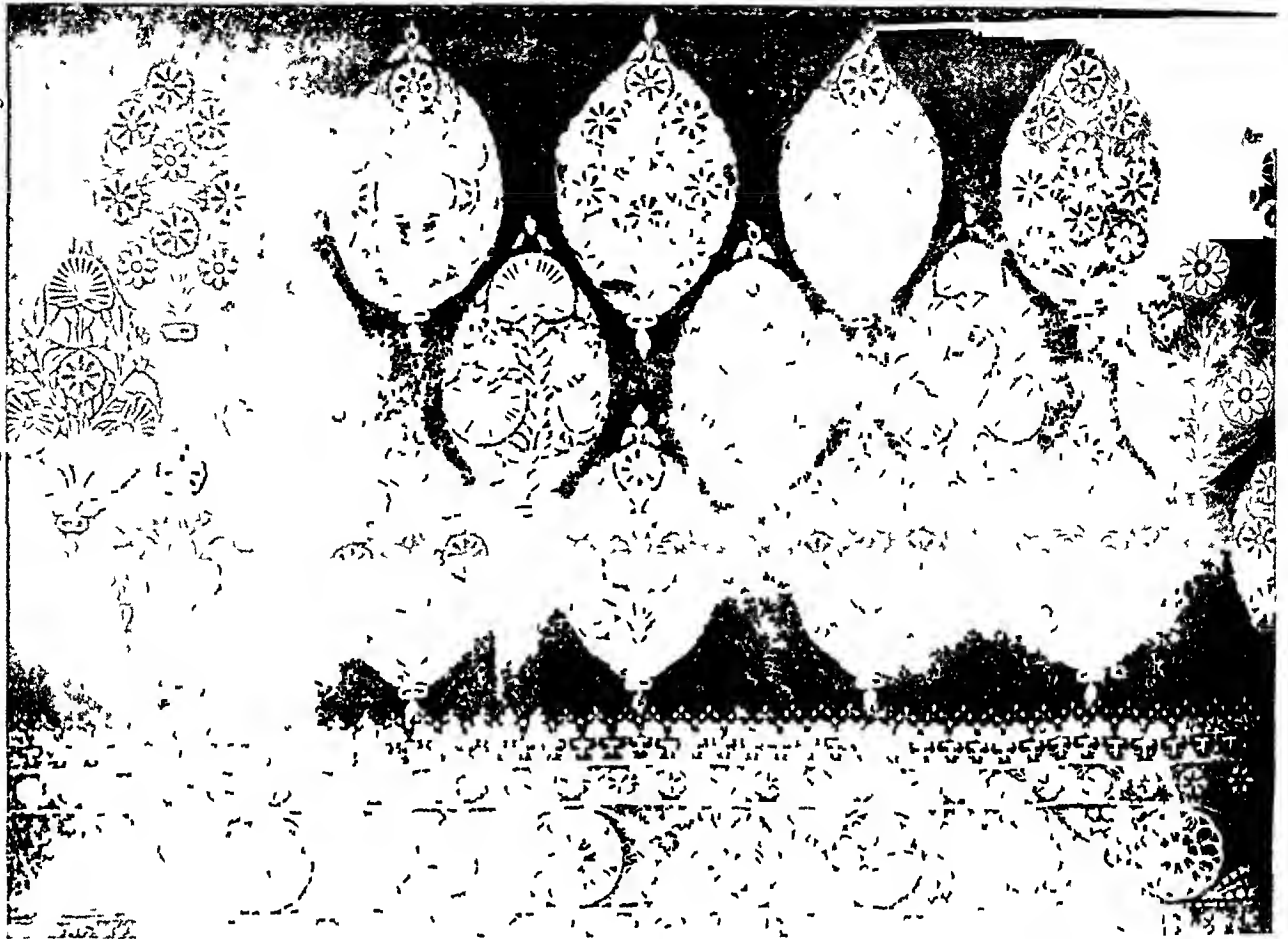


Fate versus Endeavour A scene from the Razmnama The sage Manki watching his two oxen being trampled under foot by a camel Albar period

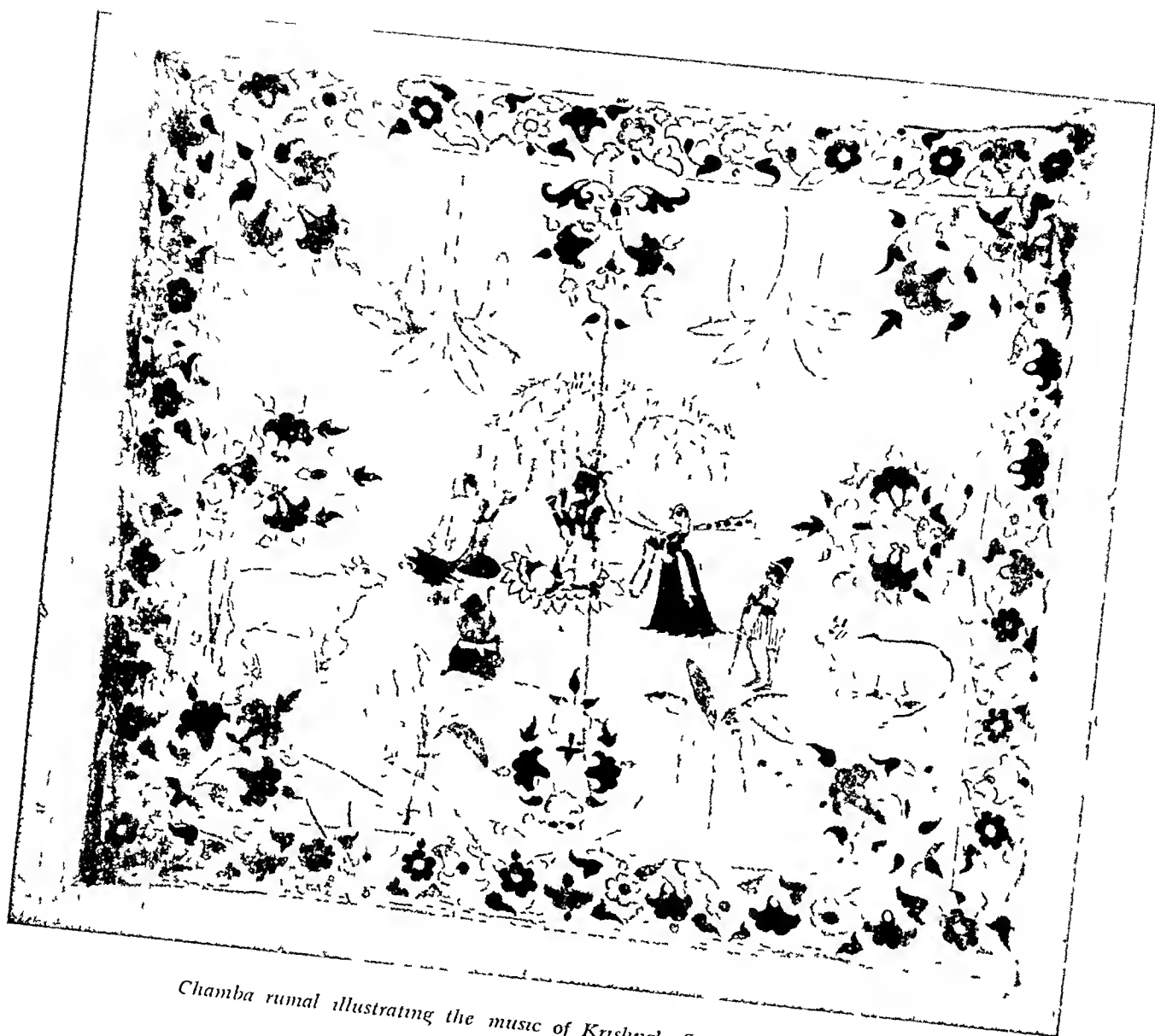
INDIAN ART THROUGH THE AGES



Jahangir's Darbar Mughal painting 17th century



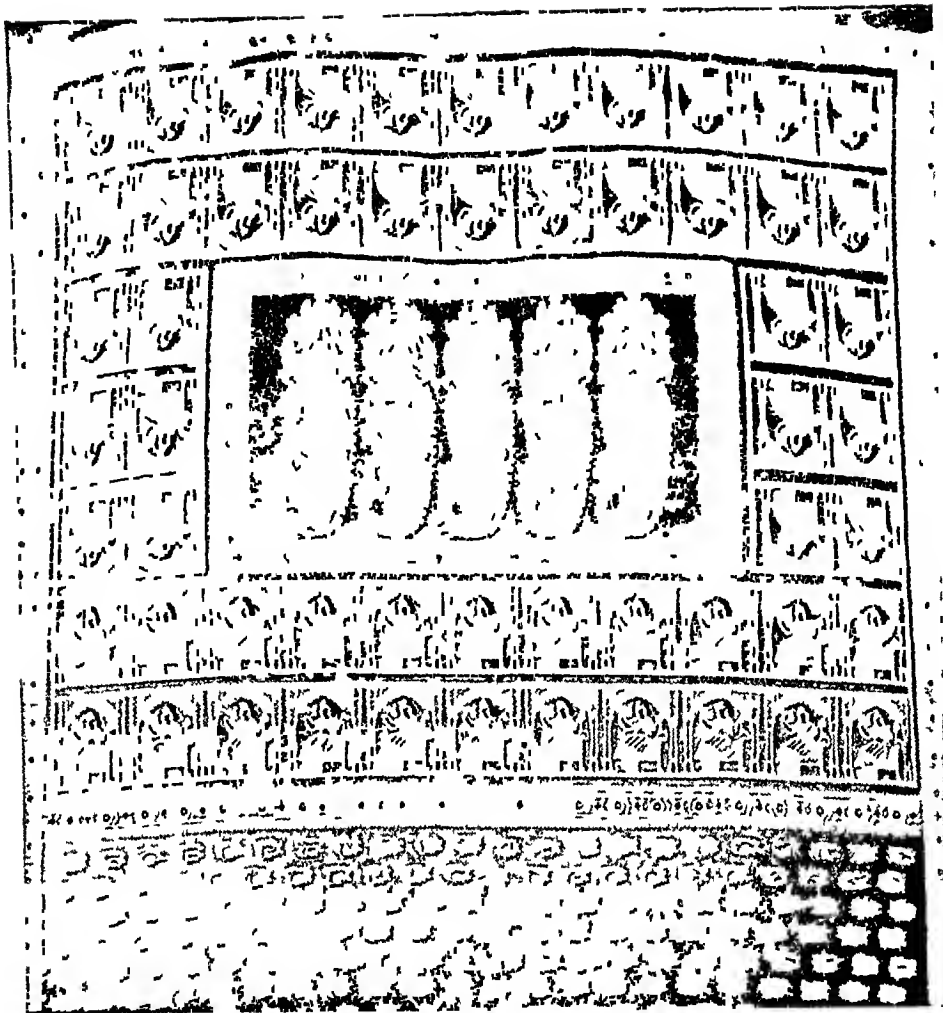
Cutch embroidery 19th century



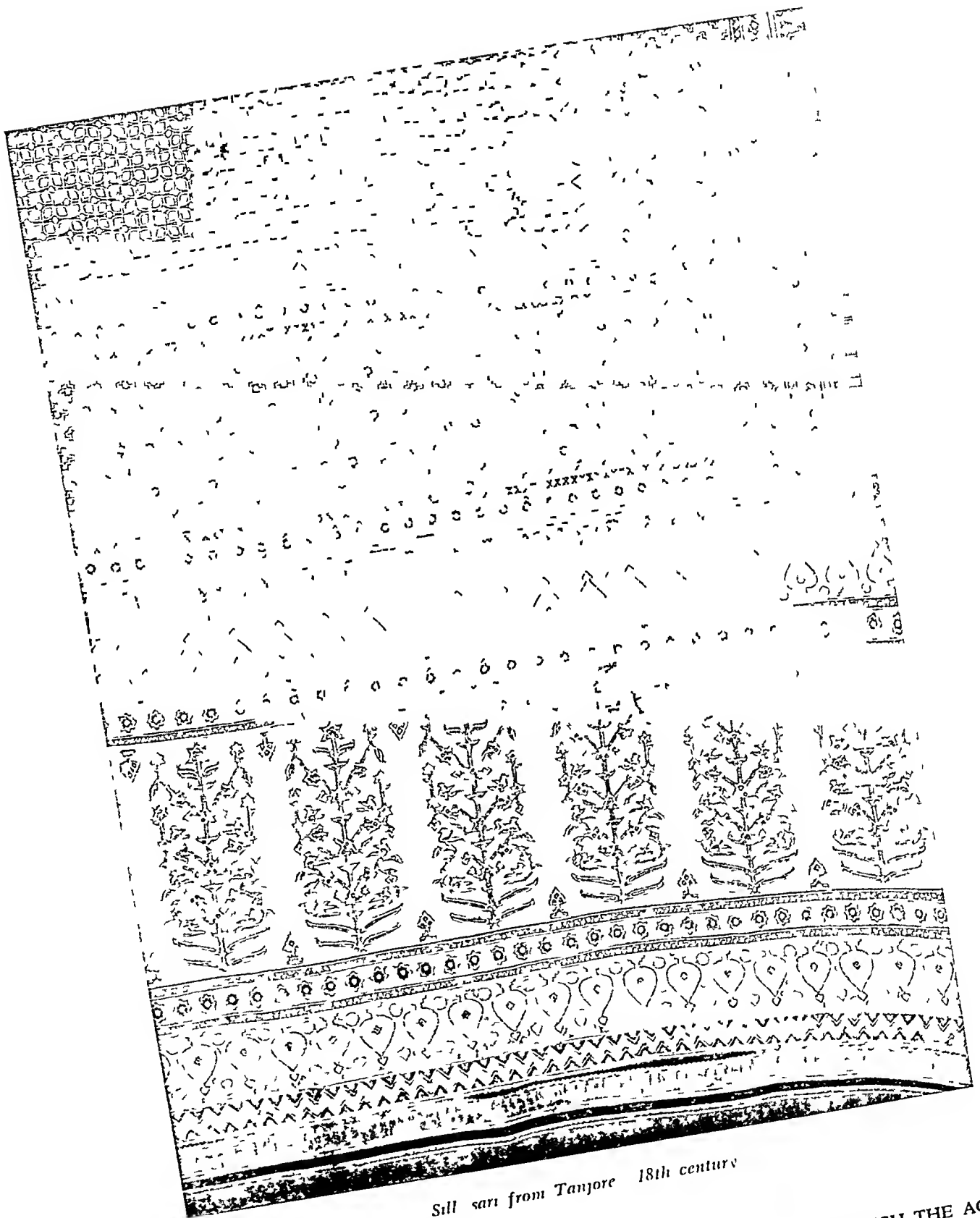
Chamba rumal illustrating the music of Krishna's flute 18th century



Embroidered cushion from Orissa 18th century



Silk sari from Murshidabad 18th century



Sill sari from Tanjore 18th century

INDIAN ART THROUGH THE AGES



Gopini By Jamini Roy

NEW BEGINNINGS

THE nineteenth century witnessed a steady decline in the fine art traditions of this country

The creative energy of the great Pahari schools of painting with their lyricism, love of colour and intimate ties with the life of the people had exhausted itself long before the Dharamsala earthquake of 1905 brought physical ruin to Kangra and its people, including the painters. In the urban centres, portrait painting continued to be practised, but in style and technique it scarcely ever caught up with the fine traditions of the past which it sought to imitate. The conventional representations of members of the Mughal dynasty, which are executed even today in Delhi, the ostentatious portraits made at Lucknow which reflected the decadence of the nobility of Oudh, the commissioned works done for European merchants in Patna and Calcutta in a curiously hybrid style, the technically competent but imaginatively weak output of the court painters of Tanjore, and the portraiture on ivory execut-

ed in Mysore — these were all that was left of a tradition which went back by nearly two millennia. And as the century drew to a close even the vigour of these efforts declined considerably.

The political context explains why the stimulus for the sheer physical act of revival came from the West, and an accident of history accounts for the low vigour of this new beginning. In Calcutta, where the impact of foreign culture was very strong, the Calcutta School of Art came into existence in 1854 as a private enterprise under the auspices of the Industrial Art Society. This was a phase of India's closest dependence on Britain. But this epoch was also one of the periodic low water marks of the tide of aesthetic taste and achievement in that country. The artistic standards that prevailed were 'academic'. With their sentimentality, their attachment to a misunderstood past and their complacent view of progress towards a future in which material prosperity supplied its own moral and aesthetic laws, they vitiated English art education and, through it, early art training in India.

Thus the curriculum of the Calcutta School of Art placed emphasis—with a distinction unpropitious for art in general—on the 'useful arts'. These were ornamental drawing, wood engraving, lithography and photography inculcated by European methods.

One important personality stands out, belonging to this transient phase. This is Raja Ravi Varma. He was not popular with the revivalists of Bengal because of his Westernization and he is not popular with the radicals of today with their orientation towards expressionism. Nevertheless, his achievement is not inconsiderable. Through oleographs, his competently drawn illustrations of legends, which were far superior to the incredibly atrocious representations of scenes in hell and similar themes that formed the staple of popular art, reached a wide public and fixed at least a minimal limit of technical adequacy for this type of production. His exuberant feminine figures, reminiscent of Rubens or Titian, were never touched by the morbid introversion and affectation which characterised the work of many unimaginative imitators of the revivalists. And his portrait studies and *genre* studies like the *Beggar Woman* in the Sree Chittalayam, Tiruvandur, which are not so well known as the oleographs, reach a high standard of excellence.

By another accident of history—and this a gracious one—two Englishmen made ample amends for the damage done to the cause of Indian art by the imposition of crude Western concepts, especially the popular Western rating of the relative merits of the Indian and the Western

tradition. One of them was Lord Curzon who took an enthusiastic personal interest in Indian art and in the great work of discovering and preserving its ancient monuments. But standing in more intimate relation to the revival was E. B. Havell who was the Head of the Calcutta School of Art. Havell clearly saw the paradoxical futility of the attempt to make Indian painters copyists of an uninspired type of Western art instead of the pioneers of an evolving tradition, which was organic to the land, which had so rich a past and which would have a glorious future, if only it could enlist the support of creative spirits. Havell's task was twofold—that of spreading in the world at large a true appreciation of India's cultural heritage and that of weaning young Indians from their unselective admiration of Western art, especially its decadent and uninspired products. The first task he fulfilled by incessantly writing on Indian art traditions, and abroad he was aided by the late Dr. Ananda Coomaraswamy, one of the greatest authorities on Indian art. In the task of winning over the younger artists, the Indian Society of Oriental Art lent able support.

The man who played the definitive practical role in realising the aims of Havell was Abanindranath Tagore. A member of a talented family which had distinguished itself in other fields of learning, Tagore was able to gather round himself a small school of young painters. It is the paintings as well as the writings of this group, which dedicated itself to usher in a new beginning, during the first decade of this century, that furnish

the theory and practice of the Bengal Renaissance

BENGAL RENAISSANCE

DETERMINED to establish again the interrupted continuity with earlier traditions, the artists of the renaissance turned to the glorious figures of Ajanta for inspiration. A revived interest in Mughal and later in Rajput and Pahari miniatures provided other models. Correct realisation of perspective, emphasis on verisimilitude, architectonic division of space—features which distinguished Western representationalism—were given up. Scenes from legend and classical literature, the *Ramayana*, the *Mahabharata*, the *Gita*, the *Puranas*, the writings of Kalidasa and Omar Khayyam, and episodes from Indian history furnished themes for the idealised treatment which these artists sought after. The greatest emphasis was placed on the recapture of the linear grace and strength of the earlier days. Visual vividness, sensitive design and above all a pervasive overtone of silent poetry gave to these paintings a lyrical quality. Musical and evocative, these creations are as far apart from the products of Western representationalism as the poetry of Verlaine is from that of Hérédia.

In technique, the artists abandoned European methods of oil painting and returned to water colour. With the accent always on Eastern tradition, Chinese and Japanese painting was fervently studied and the technique of repeated washes for

achieving a subtle quality of colour and tone harmonies is thus derived from our neighbours on the Asian continent, as is the calligraphic quality of the line work.

Within the broad orientation of the group, there was plenty of room for the play and expression of individual genius. Some of the pioneers of the movement need individual mention. Abanindranath Tagore's work shows a distinctly personal synthesis of various traditions, Chinese calligraphy, Japanese colouring, Persian finish. His themes reflect the syncretism of Indian culture, which cherishes alike the memory of an Ajantan fresco and a Mughal dream in marble like the Taj Mahal. Capable of intense absorption, Nandalal Bose recovered the dedication of the Buddhist artist who painted the Padmapani of Ajanta in the same manner as a Pre-Raphaelite like Rossetti recovered the religious quality of the Italian Primitives in his Christian themes. In his illustrations for Kalidasa's *Meghaduta* (Cloud Messenger), which he himself translated into Bengali verse, Asit Kumar Halder has adequately re-created visual equivalents for the sensuous imagery of a kindred spirit.

Samarendranath Gupta was interested in lyrical compositions where light and sources of light had a curious jewel-like quality, as in the work of Georges de la Tour, and he passed on this preference to Abdul Rahman Chughtai. Pure and austere, the work of Venkatappa reflects his saintly temperament and affinity with Nandalal Bose. A gentle visionary, Sarada Charan Ukil has left behind a great number of works—tranquil, lyrical and touched by an undefined melancholy like some

strains of Schumann's music Devi Prasad Roy Chowdhury has used his confident brush to evolve a style which is a synthesis of Eastern and Western manners. His studies of types—the Bhutia woman, the Tibetan girl, the Lepcha maid—have an extrovert curiosity for detail while at the same time sharing a sensuous decorative quality which is native to the soil. A patient, conscientious worker, Pulin Behari Dutt has retold the legends of Siddhartha and Mira in subdued colour and flawless line. Promode Kumar Chatterjee, who began as a radical, returned from a pilgrimage to the Himalayas full of profound musings. The *Chandrasekhara* and *Purusha and Prakriti* reveal his power to translate in adequate visual terms the significance of mighty symbols. An exquisite colourist, Kshitindranath Majumdar favours themes which call for great imaginative delicacy and tenderness.

After several decades of illustrious achievement, the revivalists today can accept without intolerance the equal dedication of other groups to different artistic creeds. And if some of the more radical of these groups are occasionally inconsiderate in their evaluation of the renaissance, the historian has to remember that the energy for rekindling art activity all over India radiated from this central origin. It was the Old Guard which supplied teachers to almost all the important art schools of the subcontinent. Samarendranath Gupta became the Principal of the School of Art, Lahore, and Mukul Dey of the Calcutta School of Art. Satada Charan Ukil founded the Ukil School of Art in New Delhi.

Asit Kumar Haldar became the Principal of the School of Art at Lucknow, and Sailen Dey became the Vice-Principal of the Jaipur School of Art. Promode Kumar Chatterjee taught at the Andhra Jatiya Kalasala at Masulipatam, and Venkatappa trained many young Mysoreans. Devi Prasad Roy Chowdhury went to Madras as Principal of the School of Arts and Crafts, and Pulin Behari Dutt to Bombay where he founded the Child Art Society, thus passing on the legacy of the older generation to the new. Nandalal Bose remained at Santiniketan to train, year after year, some of the best talents among the younger generation. And if death had not cut short the work of Suren Ganguly and M. D. Natesan, they too would have ably fulfilled this task of revitalisation.

COSMOPOLITANISM

WHILE Bengal stressed the need for assimilating tradition, Bombay, which always had those cosmopolitan elements usually found in a port in contact with foreign countries, pleaded the case for a wider range of style and treatment. Art, pointed out the authorities of the Bombay School of Art, could not be self-supporting but had to rely upon the patronage of the public. Not every patron wanted his commissioned works to be executed in the renaissance style. Similarly not every student could paint well in the wash technique and even among those who could, there were many who preferred other media. On the whole

the experience of the Bombay School was that many students like to practise all the styles and let their themes guide the choice of the style on any particular occasion. Thus they might paint a mural in water colour, tempera, or oil, they might turn from the renaissance style to the Western by accepting a commission to paint a portrait from life.

Bombay thus felt that the Western technique might also be usefully included in the curriculum. Life classes were started for the students of the Bombay School at the end of 1919. But the authorities were well aware that proficiency in technique formed only a part of art education and that even in Europe too much study from life had resulted in defeating its own object. In India where the decorative instinct was inherent and where the possibilities of free hand drawing were still understood, the authorities felt that the danger of overdoing the life class was very real and, therefore, side by side with the realistic aspect of study they inaugurated a class of Indian Decorative Painting. This balancing element narrowed the difference between the Bombay and renaissance outlooks to far less serious proportions than controversialists of either camp sought to make out. Bombay had already known the spell of Ajanta. Helped financially by the Government of India, a number of students from the Bombay School of Art had, in 1872, undertaken the work of copying the frescos under the supervision of John Griffiths, their Principal, and the work had continued for ten years. The Ajantan inspiration is very real in the murals executed in the New

Delhi Secretariat by the students of the Bombay School of Art. The home of great trading interests, Bombay, likewise, saw the rapid development of commercial art, and has sustained this new field at a high level of creative excellence.

Meanwhile, the reasons which Bombay had outlined for the practice of a wider range of styles made themselves felt in other centres also. A contemporary of Abanindranath Tagore, J. P. Ganguly was attracted by representationalism and Bengal has produced exponents of this tradition who are as competent as those who hail from Bombay. To mention only a few, there are portraitists like Sasi Hesh, Atul Bose, and Basanta Ganguly, painters of the human form in all its plastic loveliness like Hemen Mazumdar and Satish Sinha and powerful genre painters like Dilip Das Gupta. It can be safely stated that no style today is confined within any regional frontiers.

RADICALISM

IN the controversy between traditionalism and Westernism the essential radicalism of the modern temperament did not enter as a clearly formulated issue. The representationalists did not realise that their creed did not exhaust modernism, nor suspect that occasionally it was not even essential for striking the modern note. On the other hand, not many of the traditionalists thought in terms of reinterpreting traditional forms in the manner of Rouault, the great modern who has recaptured the sombre power

of Gothic stained glass. The radical note, when it was first struck, did not imply the victory of any one side over the other. Modernism in this sense of the term was ushered in by people who could be loosely described as 'belonging' to their respective camps though their method was not following principles already laid down but discovering new principles which might be followed with advantage.

Gaganendranath Tagore, Rabindranath Tagore, Jamini Roy, and Amrita Sher-Gil are the four great pioneers of Indian modernism. With his exceptionally rich creative imagination Rabindranath Tagore did not have to lean on myth or legend for his inspiration. As he did not undergo any regular training, he was also free from those preoccupations with technique which occasionally obscure rather than serve to express the inner vision. Designed with extreme simplicity, many of his compositions, especially the head studies, have a brooding subjectivity, a charge of latent meaning carried up from the depths of the subconscious. Expressionism today derives ample prestige from his example.

Technically more adept, Gaganendranath Tagore realised that wash was not the only technique with possibilities. Less nostalgic than his contemporaries, he came to grips with social reality and made fun of many foibles in fluently drawn black and white sketches. He experimented with cubism, studied the pictorial possibilities of light especially in interior scenes, and the coalescence of forms in his *Sat Bhai Champa* whose parallel though not derivation we find in George Keyt. Right in the midst of the revival he struck out

on an independent line and gave confidence to many younger men who felt that conformity to revivalist practice would not help them to express themselves freely.

Jamini Roy gave a modern accent to an old tradition. After pioneer efforts in the Western manner which completely failed to satisfy him, he emerged from a crisis of the spirit in 1921 with an intense desire to evolve a more vigorously expressive style. Revivalist doctrine and practice did not find favour with him because he noticed their tendency to lean heavily on literary associations and the anaemia which affected the vision of form in the case of the less gifted among their ranks. In Bankura, the folk tradition was still vigorous in spite of the encroachments of industrialisation. So he went back for inspiration to the *pat* and the scroll, the clay dolls and pottery decorations of humble village artisans. If his art was revitalised by refreshing itself at the fountains in which originate the streams of folk art traditions, these in turn underwent significant transformations in his hands. The classical purity of line of Picasso's 'Greek' period, reinforced often by the use of a single colour, a clinging on to representationalism even while attempting untold melodic variations by manipulating the contour lines, the discarding of the illusion of depth, the willingness to regard composition as subtle arrangement of coloured areas on a flat surface—these features were not wholly the gift of the folk art tradition to Roy. His vigorous, coherent statement of form mediates today between the younger artists

and the folk art tradition to which they turn for inspiration

Barely twenty nine when she died in 1941, Amrita Sher-Gil lived out her life in a mood of intense dedication and has revealed that modernism can generate as religious and ardent a loyalty as revivalism. She returned a prize awarded by the Simla Fine Art Society, because she did not want to be identified with the prevailing trend which she felt 'had committed the mistake of feeding almost exclusively on the position of mythology and romance'. Significantly enough, she pleaded for a return to the spirit of Ajanta, which she acknowledged as 'that really great and eternal example of pure painting'. This meant for her a return, not to dead forms, but to that intense search for the specific organisation of form and colour which alone could express the truth within her. She was ever standardising her form, reducing objects to their essential planes, avoiding volume, endeavouring to attain the flat relief, the simplicity and strength of primitive art, the fateful quality of Easter Island sculptures, the vitality that overflows the stylised silhouetting in the frescos of ancient Egypt. She was very original in the use of colour, using pure blacks and pure whites with unprecedented success. Even in open air scenes, she tried to obtain her effects of colour less by play of light and shade than by the enamelled translucence of the pigment itself. The greatest service she has done to modernism in Indian art is the proof she gave through her own work that secularisation of theme and departure from hieratic tradition did not imply a less intense dedication.

CONTEMPORARY SCENE

ASSESSMENT of the contemporary scene is difficult because of the heterogeneity of the tendencies, which in one sense however is a healthy sign. Indian art today is cosmopolitan in accepting suggestions and national in their assimilation and interpretation. A historic perspective has also been developed, and contemporary artists have been able to penetrate deep into the spirit of the art of former historic epochs. The vigour and directness of the Stone Age paintings of Altamira, the stylised treatment of anatomy in the Egyptian frescos, the sombre and heavy impact of Aztec images, the brooding intensity of early Coptic art, the magnificent breadth of vision of Sung landscapes, the subdued but profound lyricism of Hiroshige, the narrative and episodic treatment of Tibetan banner paintings and the subconscious symbolism of Negro art—all these influences, far flung in their sources in time and space, have played on modern Indian art. Prominent among the moderns who have strongly influenced the younger artists of India are Van Gogh, Gauguin and the Mexicans, Diego Rivera and Orozco.

The catholicism of the modern temperament also explains the power with which some Indian artists have been able to work on themes of alien religions. Themes like the Nativity, the Journey of the Magi and the Crucifixion have been painted by Indian artists. Every work of art is an individual concretisation of a universal meaning and one profound paradox of the

universality of great personalities like the founders of religion is that they get nationalised in every land that accepts their message. Christian painters have ably helped in the Indianisation of Christian hieratic art.

The strength of academicism lies in the fact that it does not accept lyricism by itself, without the support of technical competence, its weakness in the fact that it occasionally tends to regard solid workmanship as enough compensation for failure in inspiration. The artists of the older generation like L. N. Taskar, Bomanjee Pithawalla and Trindade, fortunately have had enough inspiration to render their academicism aesthetically rich. The heroic and legendary past continues to activate painting, finding rich sumptuous expression in the work of many painters. A decorative stylisation of natural forms mediates between the poetic quality of the revival and the more direct approach of those artists who are attracted by naturalism.

Naturalism, which does not stop short of mere correct registration of form and colour values as found in external reality, but includes compositional manipulations of the highest subtlety, has attracted a host of artists. Evanescent moods of

nature and transient effects of light attract some artists while the visual sensation is not instantaneous but amplified by memory and elaborated by the compositional sense in the case of others. Naturalism retains a poetic quality in certain studies of animals and flowers while the more general tendency is towards realism. Women at their household duties, villagers in the busy market-place and numerous similar genre themes are recorded with vitality in the art of a number of artists.

The search for intensity dominates the whole of modern painting. There can be little intensity without simplification and to some degree intensity naturally leads to distortion. Formalism and expressionism are therefore the roads that lead away from naturalism towards a greater subjectivity. In formalism the stage nearest to naturalism is represented by still life painting, because here the pictorial elements can retain their verisimilitude and yet be used to elaborate subjective patterns by simple arrangements.

Conscious of the rich heritage of tradition and at the same time alert to every significant development beyond the national frontiers, Indian painting today is entering a most fruitful phase of its age-long career.

PLATES



BEGGAR WOMAN
Raja Ravi Varma







VINA PLAYER
Nandalal Bose



PARDANASHIN
Ishwari Prasad Varma

INDIAN ART THROUGH THE AGES



SHE
Rabindranath Tagore



STEPS TO DEVOTION
M V Dhurandhar

INDIAN ART THROUGH THE AGES



WAYSIDE CAMP
L N Tindade



READING THE KORAN
Pestonji Bomanji



HIMALAYA
J P Gangoly



GANGA MATA
L N Taskar



BUILDING BRIDGE TO LANKA (*The Ramayana*)
K Venkatappa

SHAKUNTALA
Durga Shankar Bhattacharjee





MUSLIM PILGRIM
S L Haldankar



DRAGON OF BUDDHA
Sarada Uki

Music
Asit
Haldar



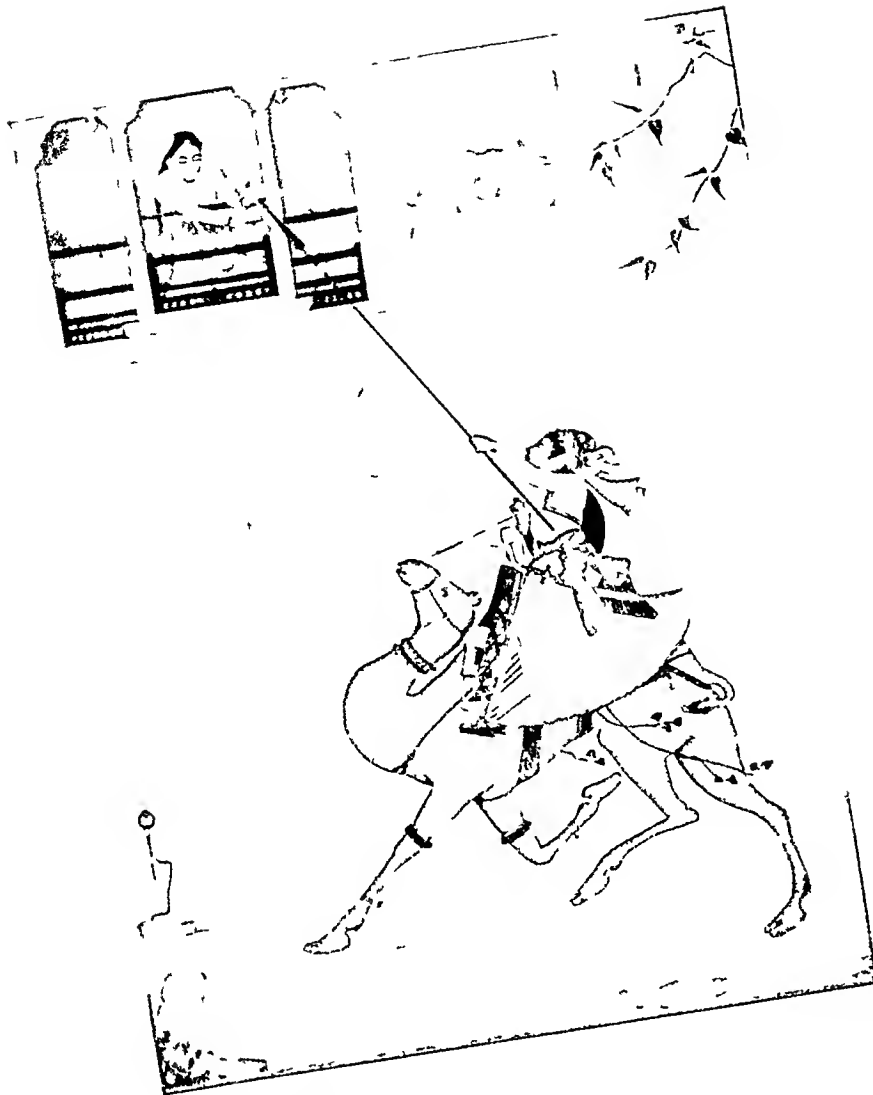
PET
Kshitindranath Majumdar



At the Temple
Samarindranath Gupta



SISTERS
Jamini Roy



THE MESSAGE
J M Ahirasi



SHAKUNTALA
Mukul Dey





PIGEONS
D Rama Rao



DAUGHTER OF THE SOIL
Ravi Shanker Raval

INDIAN ART THROUGH THE AGES



TIBETAN TITBIT
Atul Bose

INDIAN ART THROUGH THE AGES



LAND OF THE DEAD
D P Roy Chowdhury

TOILET
H Mazumdar



DUSHYANTA AND SHAKUNTALA
Satish Sinha



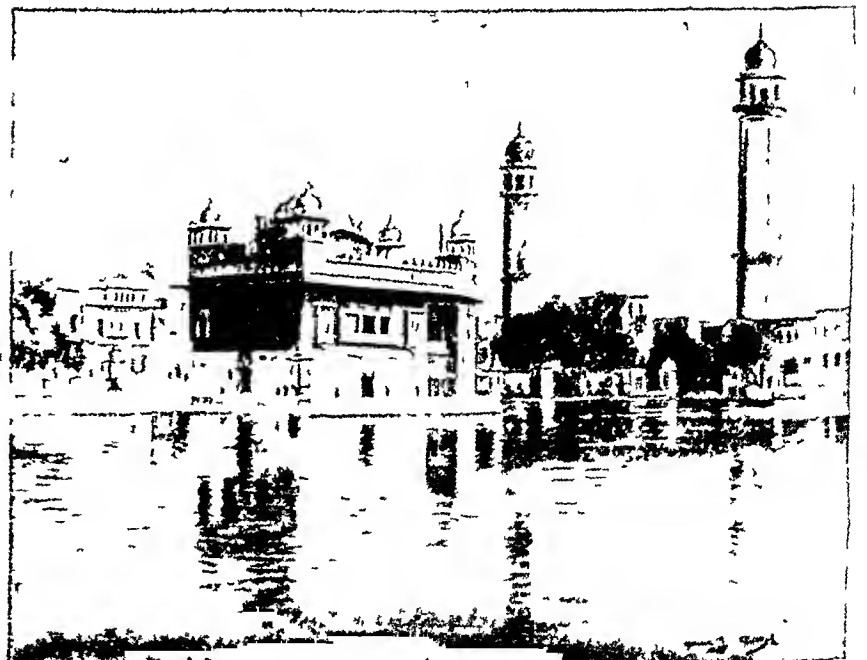


L. M. S. 1710-

HEAD OF A GIRL
L. M. S.



GETTING READY FOR THE DANCE
V. A. Mahi



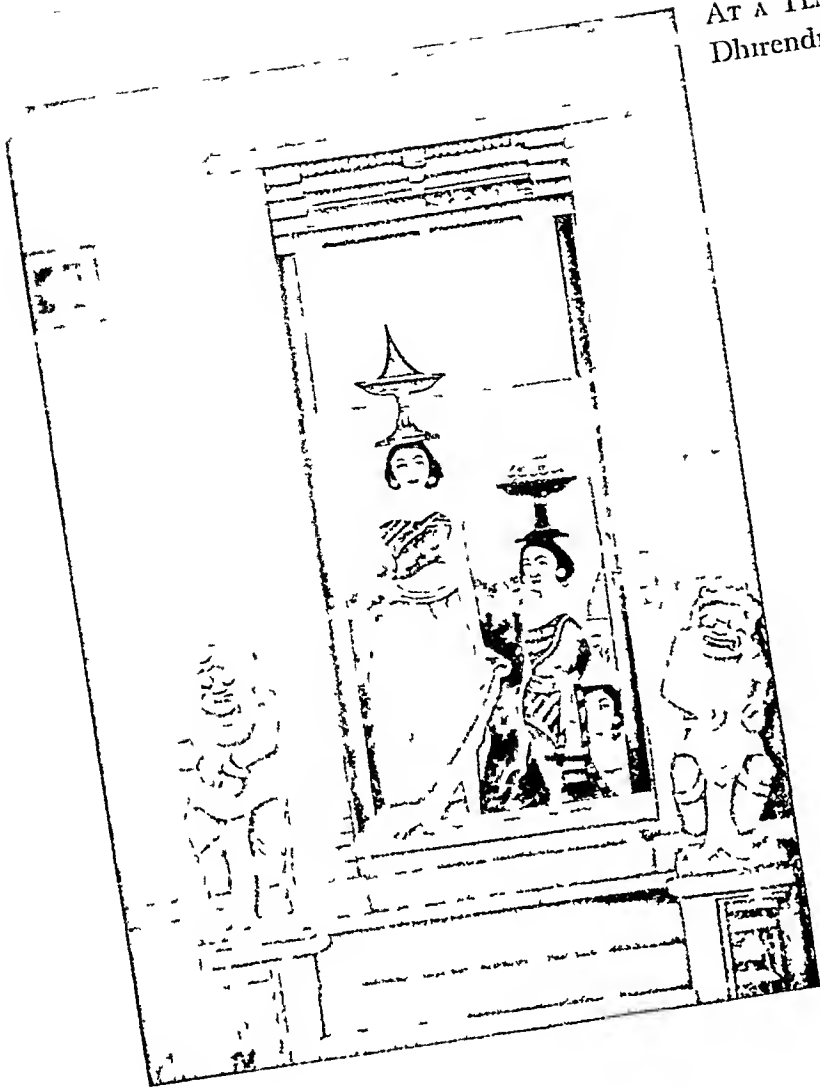
THE GOLDEN TEMPLE
S. G. Thakar Singh



AUTUMN

R N Chakravorty

AT A TEMPLE IN BALI
Dhirendra Deb Burman



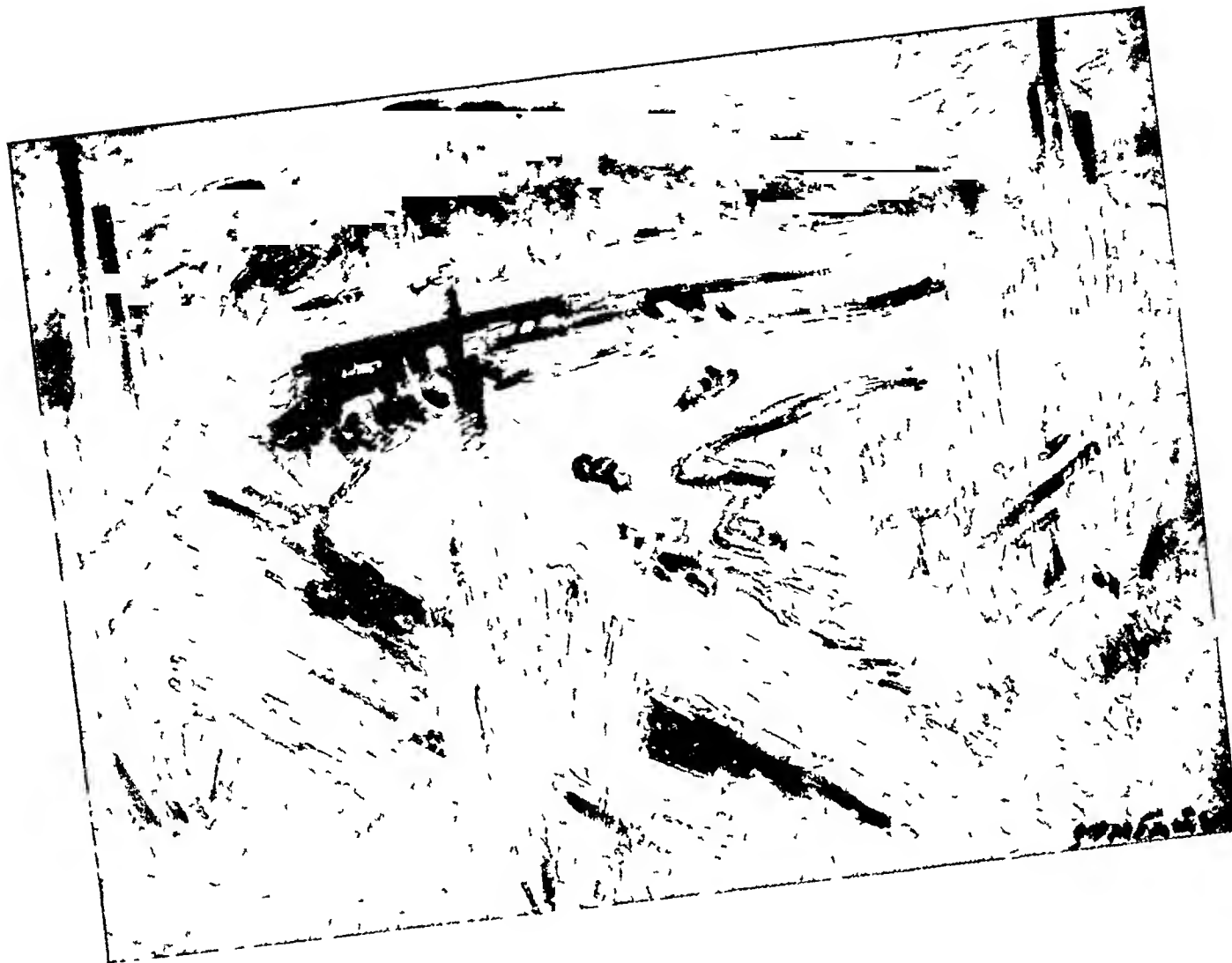
MOTHER AND CHILD
Barada Ukil



DIPAWATI
Benode Behari Mukhopadhyaya



NATURE MYSTERIOUS
Ranada Ukil



RIVER KOPAI
B Ramkinkar



AT THE MIRROR
Bhabesh Sanyal



RISTINC
Amrita Sher-Gil



Ecstasy
Sudhir Khastgir





RHYTHM OF LIFE
Kanu Desai

YELLOW FLOWERS
Manishi Dey





FISH
Y K Shukla



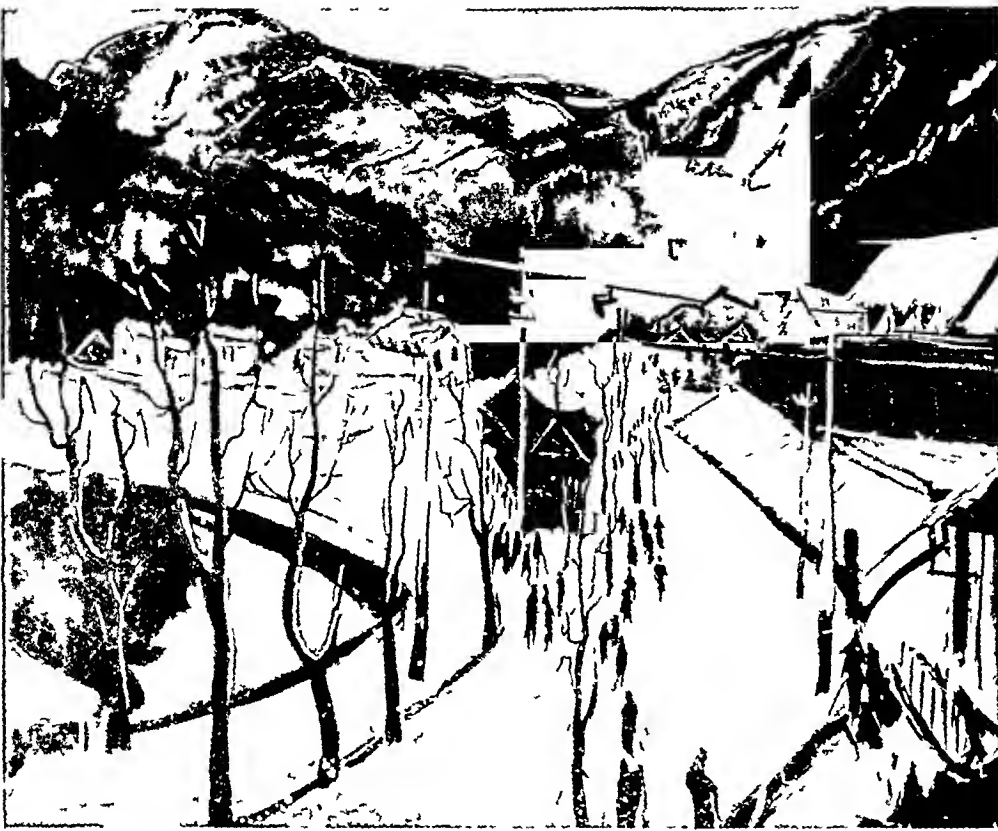
PIGEONS
Nihar Chaudhury

拉可
+ 10
T.S. 2010/10/2

拉可
+ 10
T.S. 2010/10/2



TOILET
N S Bendre



SNOW
G M Hazarnis

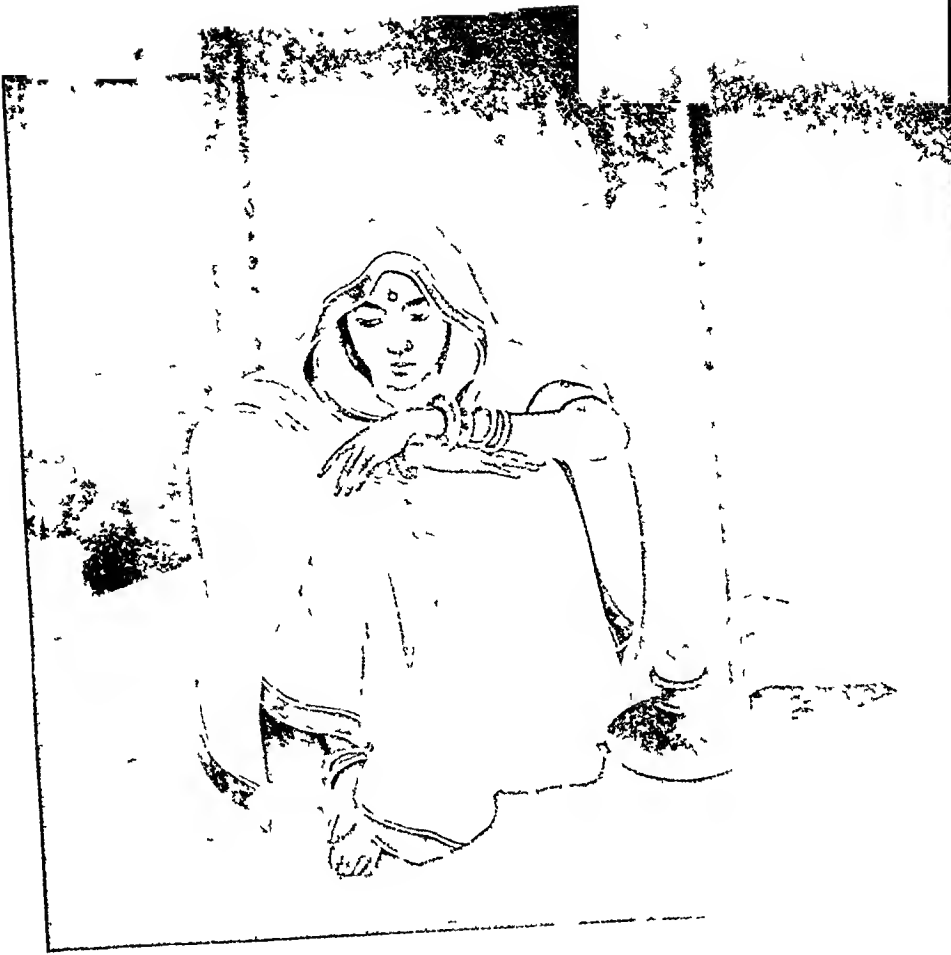


MOTHER AND CHILD
Abani Sen



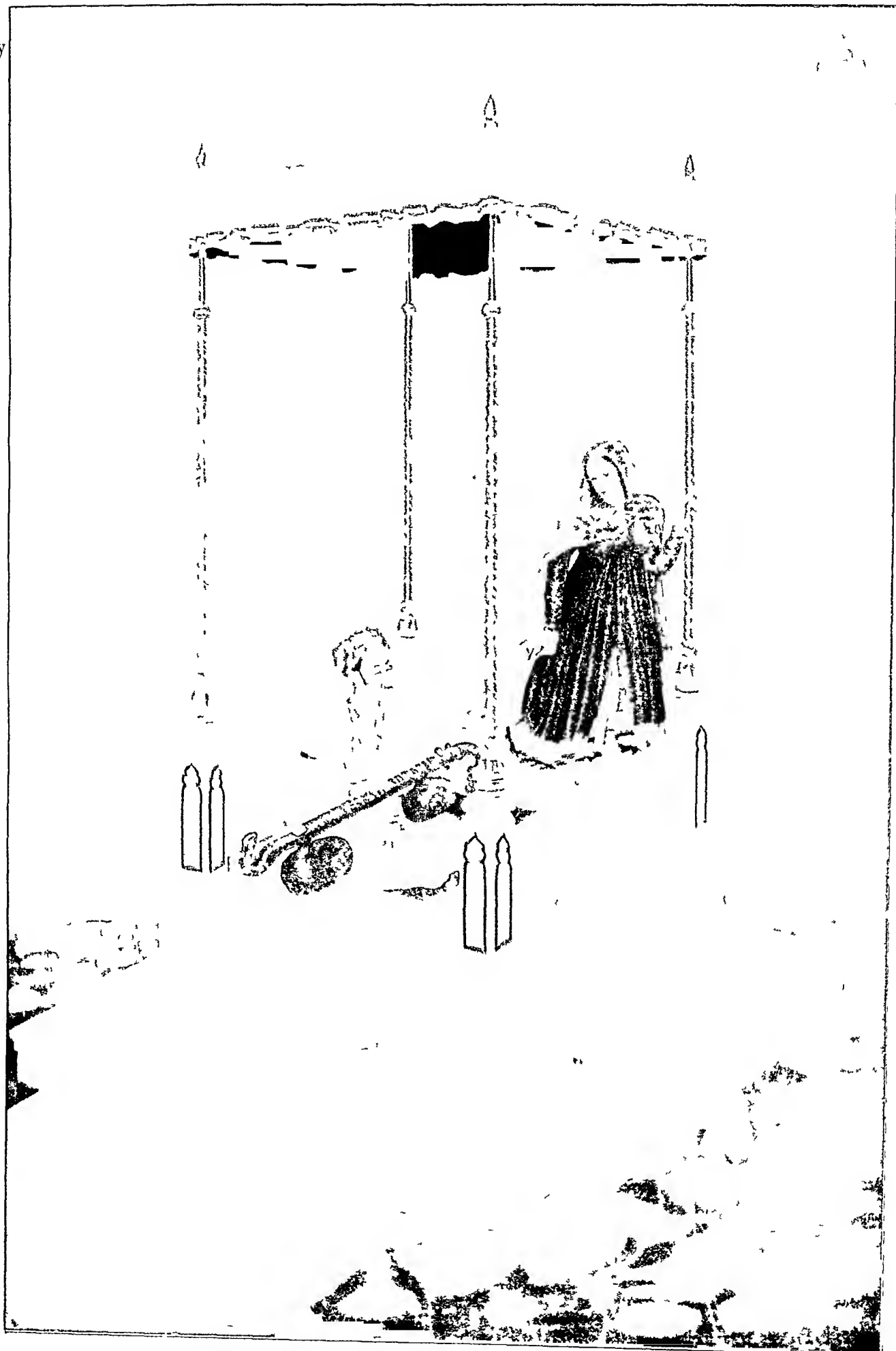
AT THE WELL
Suloz Mukherjee

EXPECTATION
B N Jija



GREEN PASTURES
J D Gondhalekar

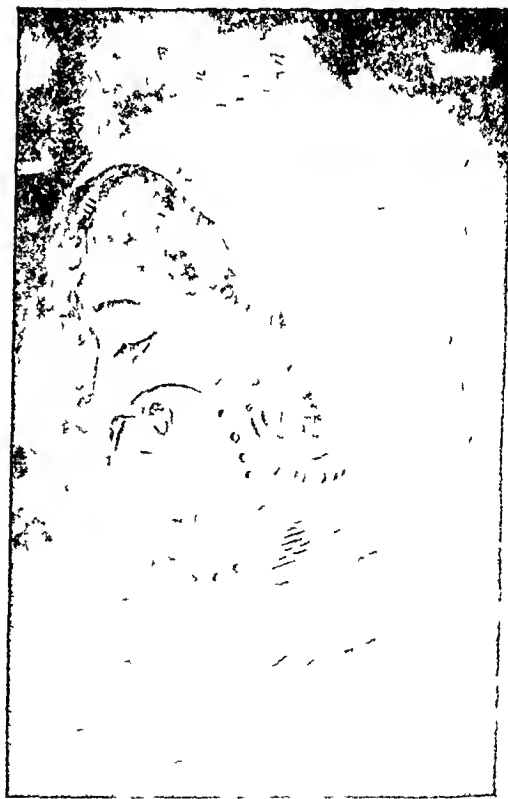


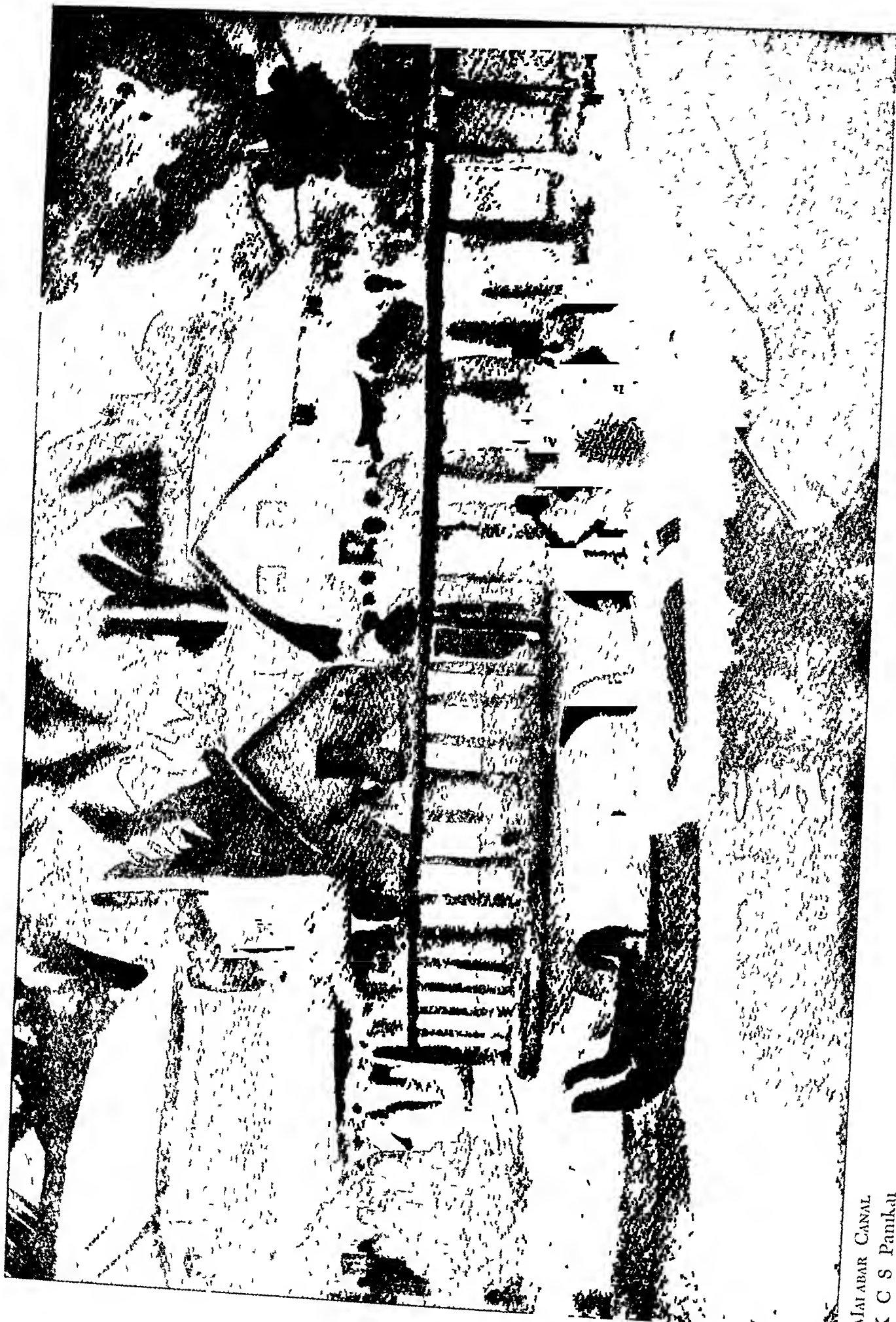


MOTHER AND CHILD
Madhav Satwalekar

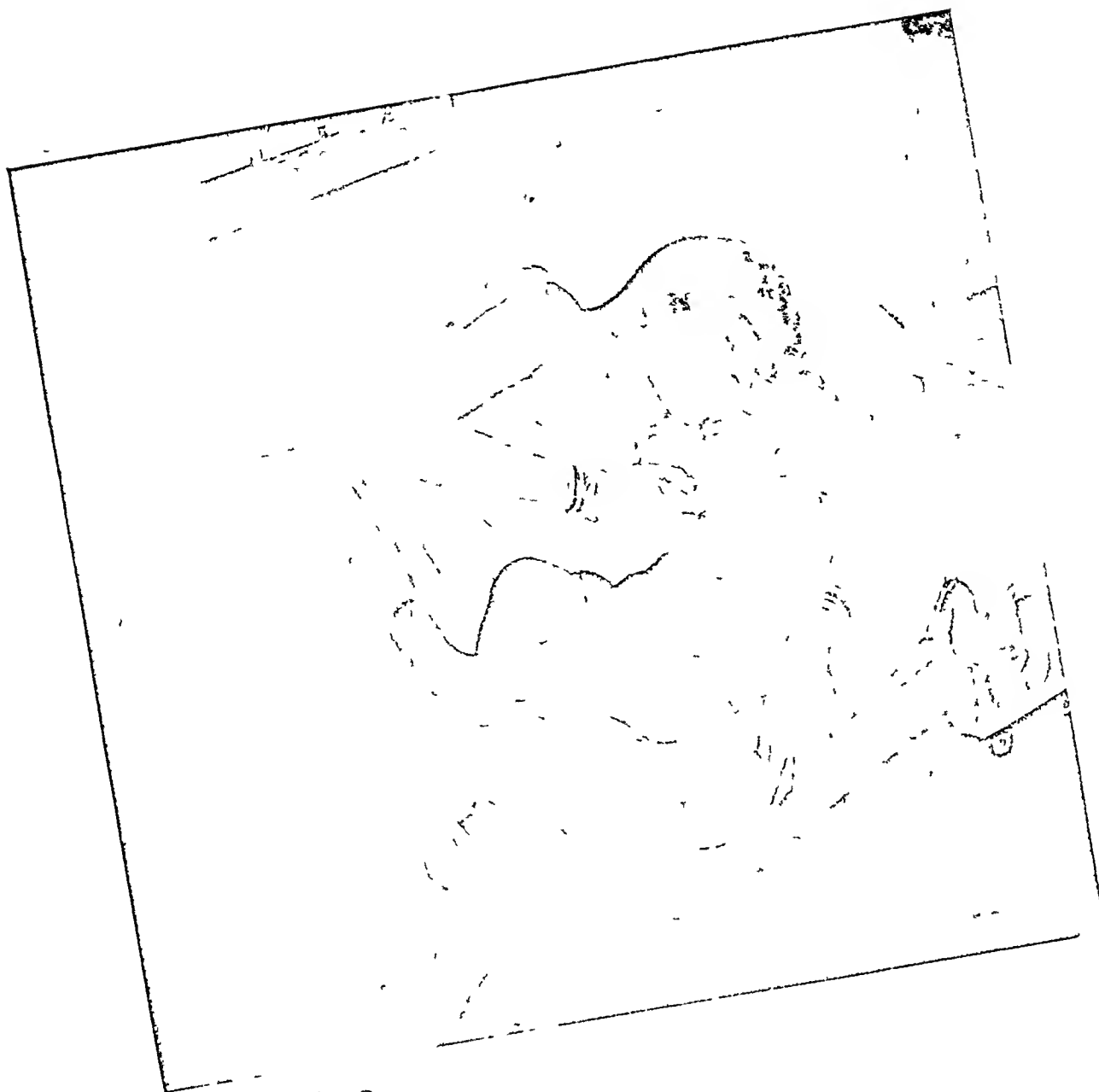


GRACE FROM KANGRA
Sobha Singh



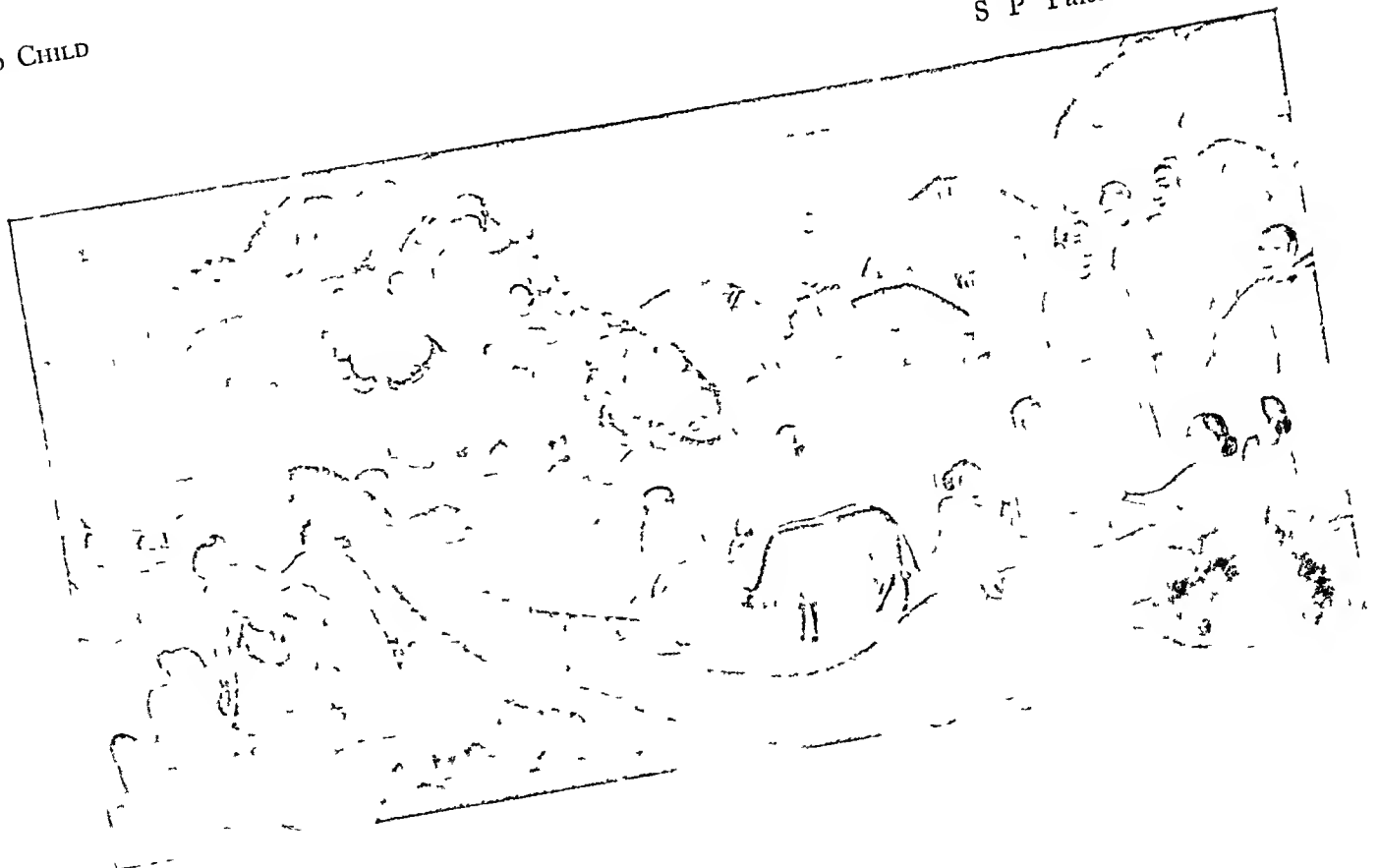


MAIABAR CANAL
K C S Panikar



MOTHER AND CHILD
Sushil Sen

VILLAGE LIFE
S P Palskar



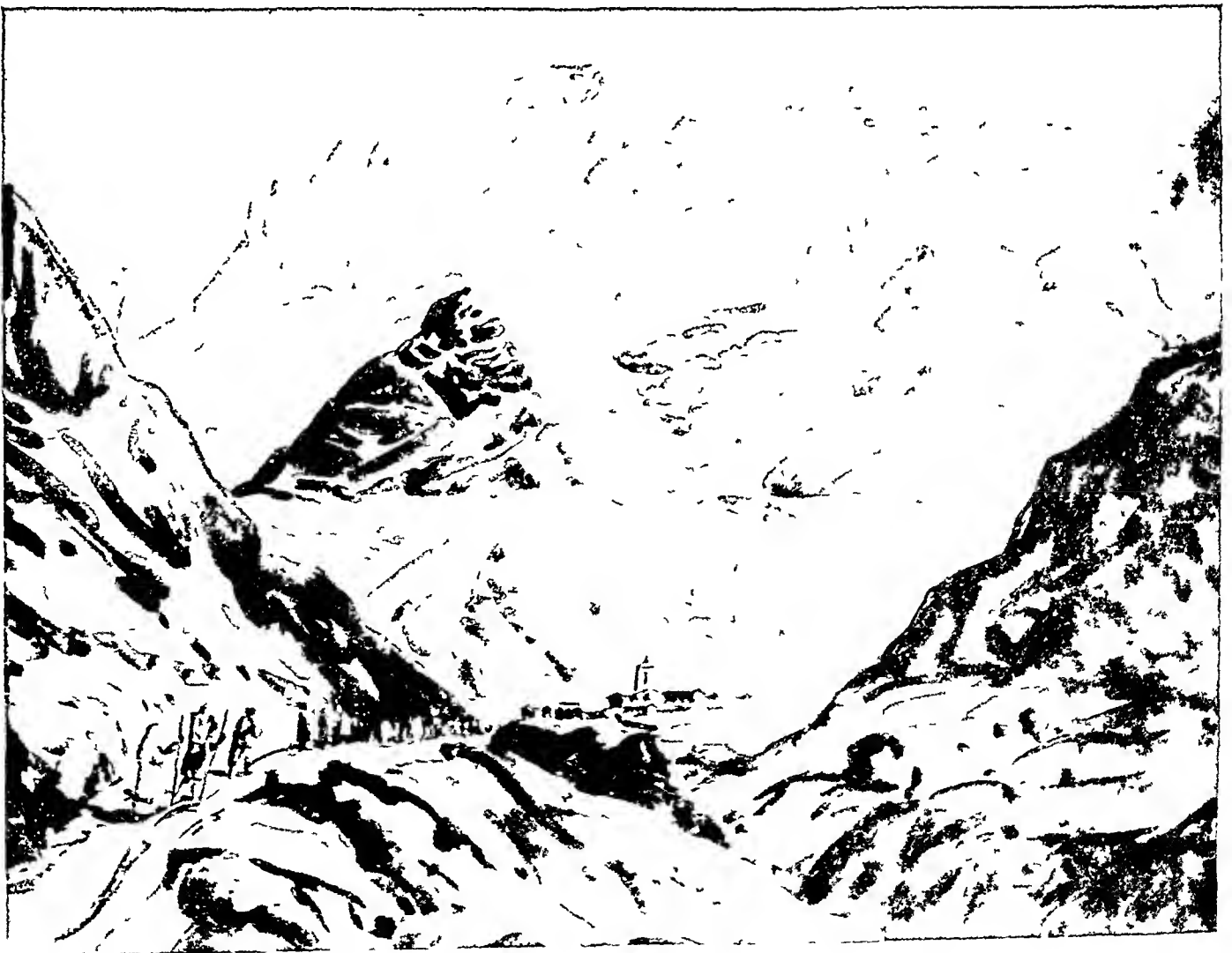


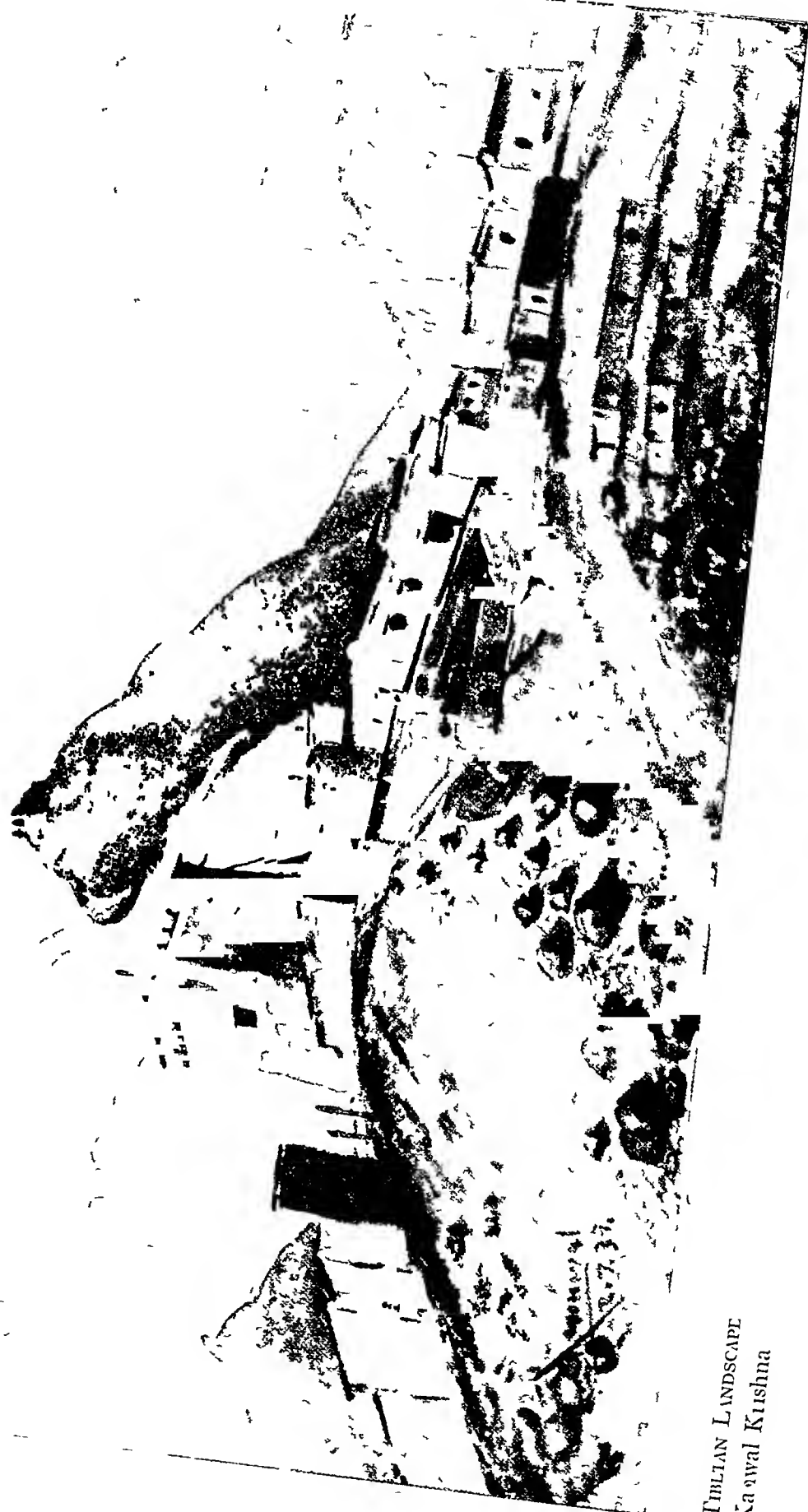
NAGAS
Shiavax Chavda



DISCUSSION
V D Chinchalkar

MIGHTY KEDAR
Nagen Bhattacharyya





TIBETIAN LANDSCAPE
Ka-wal Kishna

STREET SINGER
H Bhat



NAG-DAMAN
Somalal Shah







ROAD TO OOTY
Sushil Kumar Mukherjee

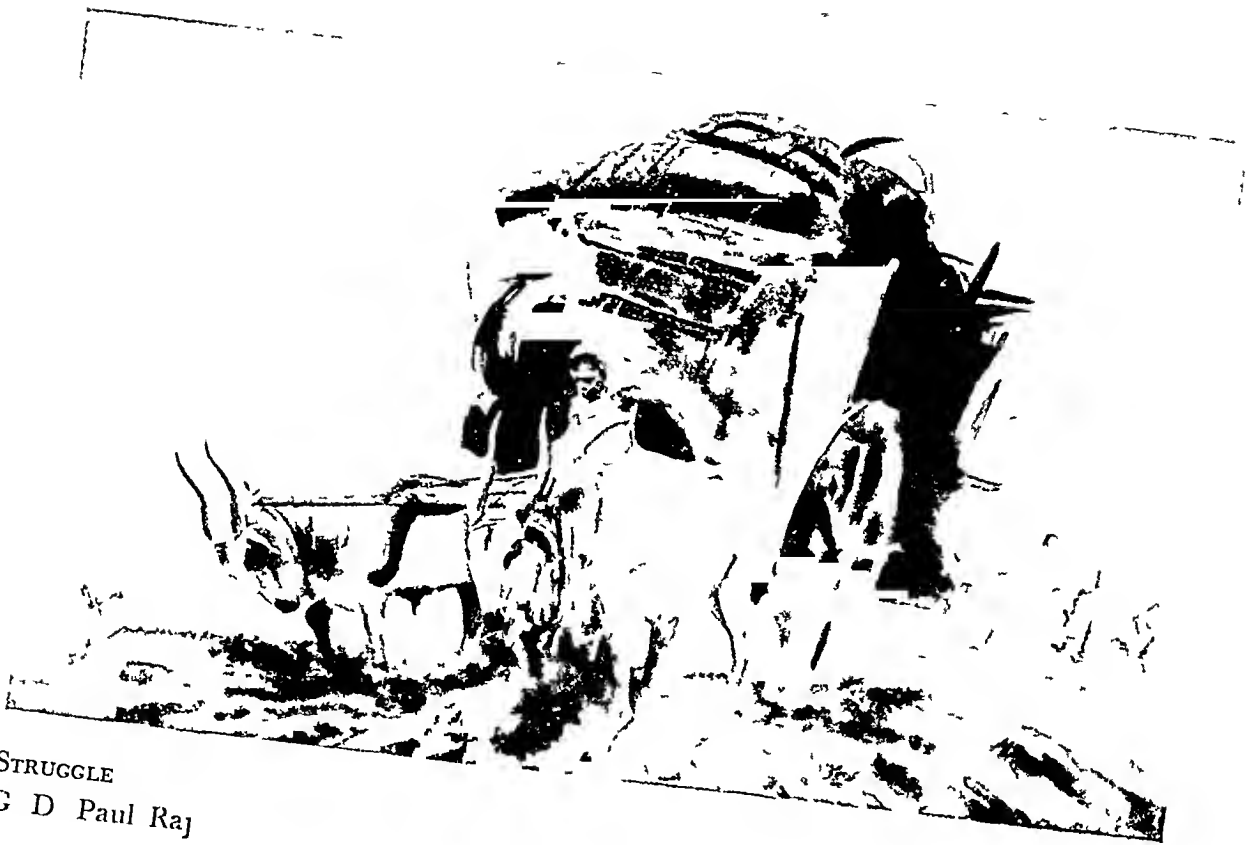
PARADISE OF THE POOR
Rasiklal Parikh

LOVE LINGERS
R D Dhopeswarkar





PICNIC
Gopal Ghosh



STRUGGLE
G D Paul Raj



CURIOSITY
N Hanumiah



ENTRANCE TO THE MARKET
G D Arul Raj



BIRDS' PARADISE
J Gnanavmtham



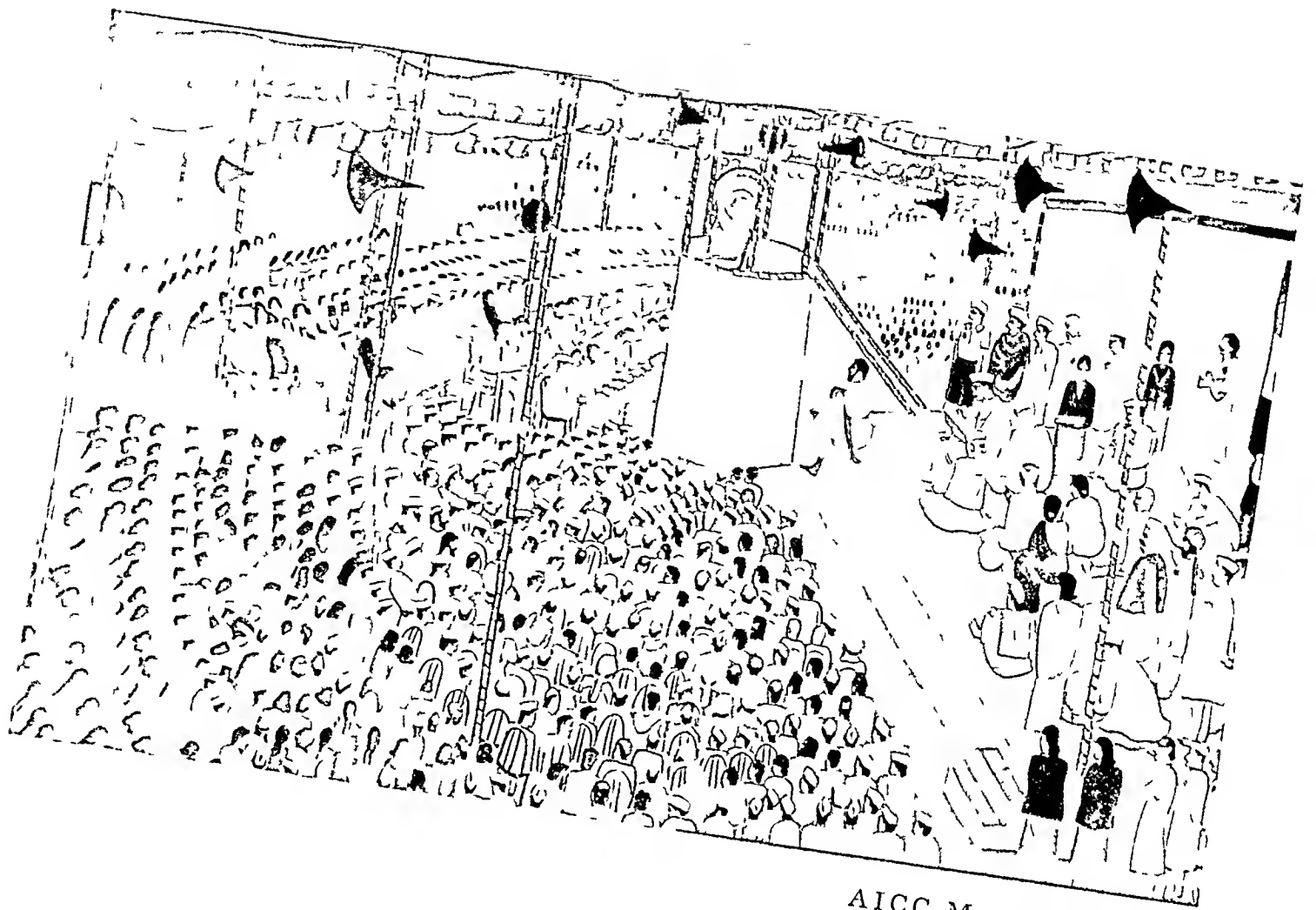
HUSKING
Paritosh Sen



KRISHNA AND GOPINIS
Sheila Auden



FAITH
K K Hebbar



AICC MEETING, AUGUST 1942
Surayya



GANI
S S Anandkar



RADHA'S SORROW
Rani Chanda

BULLS DAY IN MAHARASHTRA
K M Dhai





SILSHASHAY
B B Smart



BADI S FOILIT
Amulva Gopal Sen

TEEJ FESTIVAL
Makhan Dutta Gupta



DUMMA HORSES DANCING
K Simivasulu



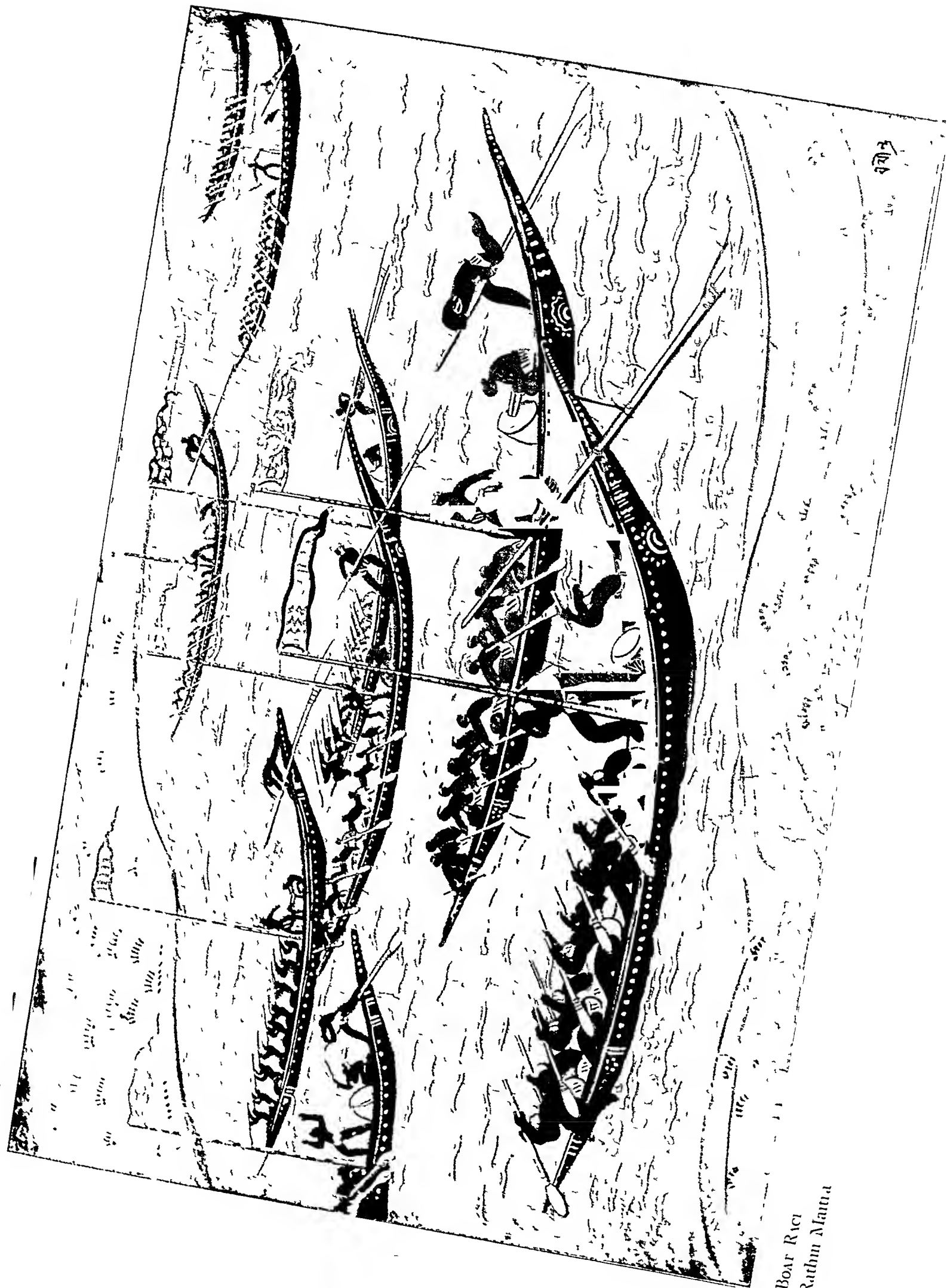
JAVANESE BELLE
Dilip Das Gupta



108]

BLACK HORSE
Devayani Krishna





Borj Raci
Rathin Matta

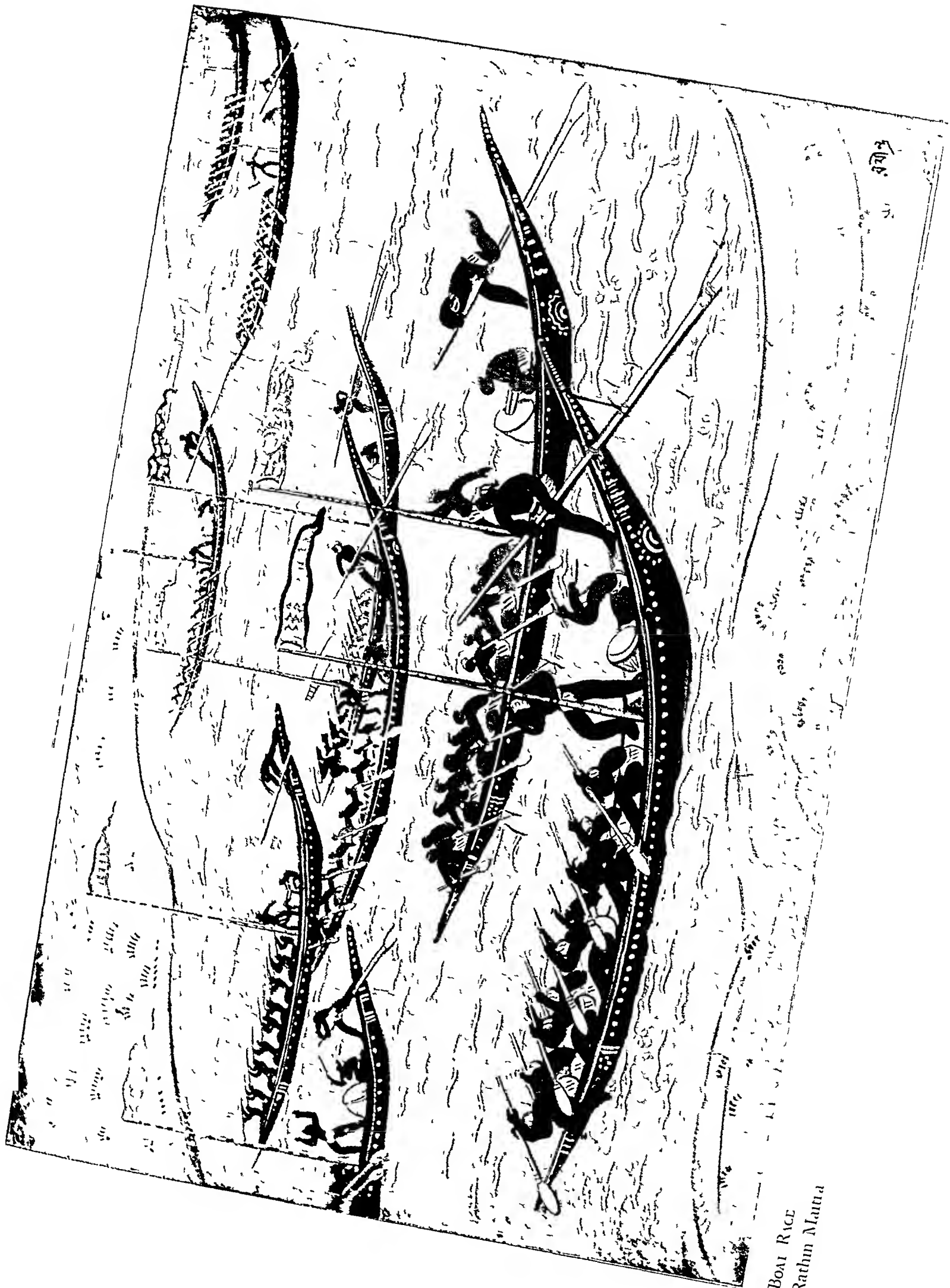
JAVANESE BELLE
Dilip Das Gupta



108]

BLACK HORSE
Devayani Krishna





Bhai Rice
Rathm Muttia

MOTHER
M F Hussain

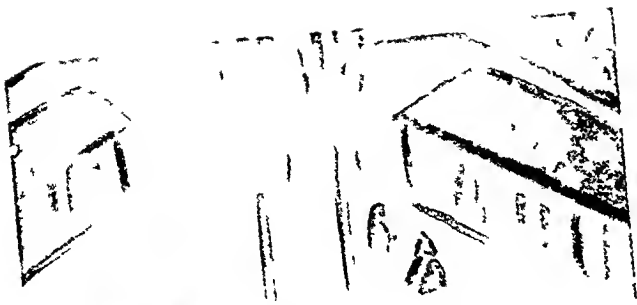


CONSTRUCTION IN RUINS
H A Gade

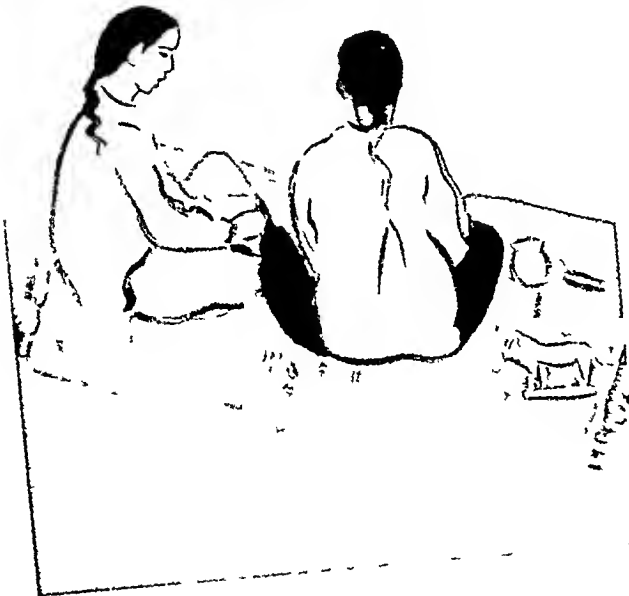




KASHMIR STREET
H. S. Raza



SISTERS
Damayanti Chawla



KARAM DANCE
Sheela Subarwal





BRICK LAYERS
Premoja Chaudhuri

SISTERS
Anil Roy Chaudhury



AUTUMN
Ishar Das

LAKSHMI
Sunil Paul



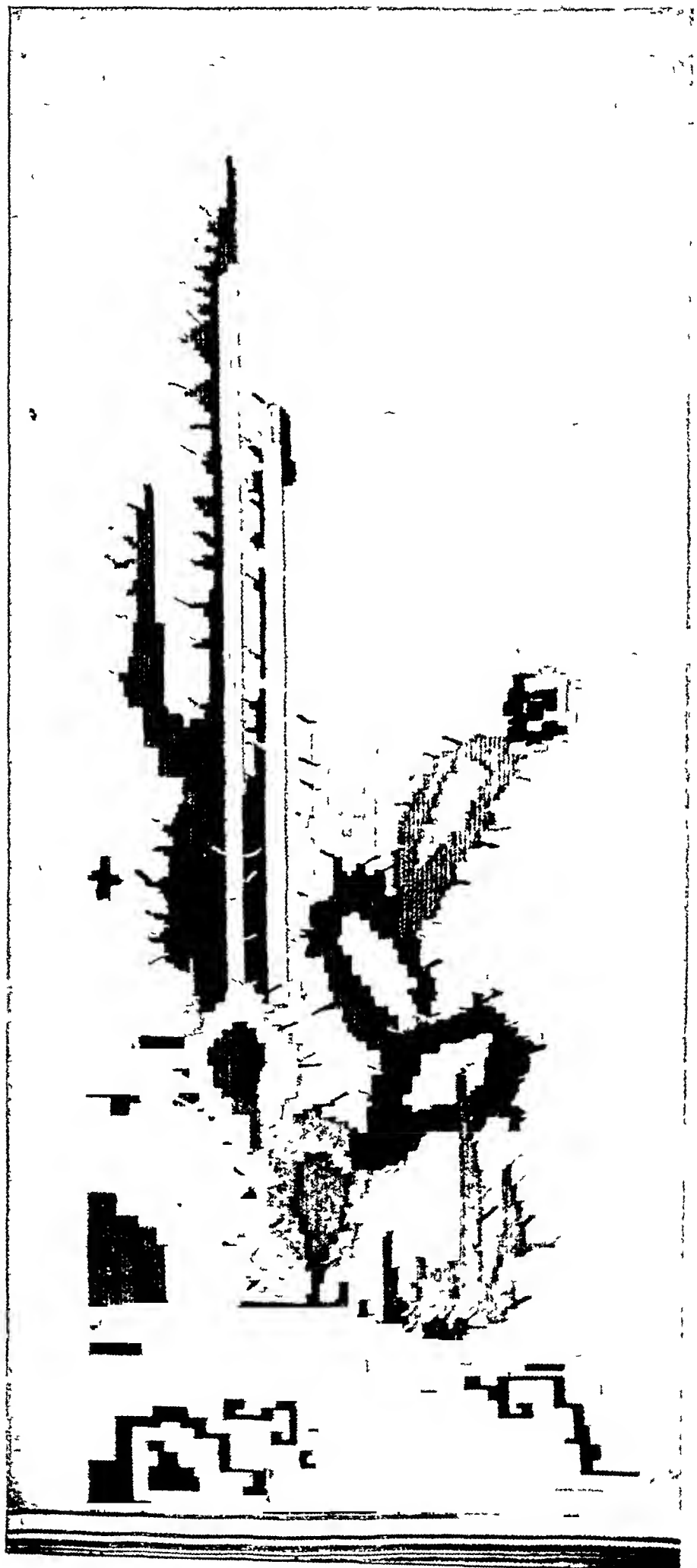
MOTHER AND CHILD
Biswanath Mukherjee

1 HARVEST
Sushil Sarkar



BHARAT CARRYING
RAMA'S SANDAL
Kripal Singh





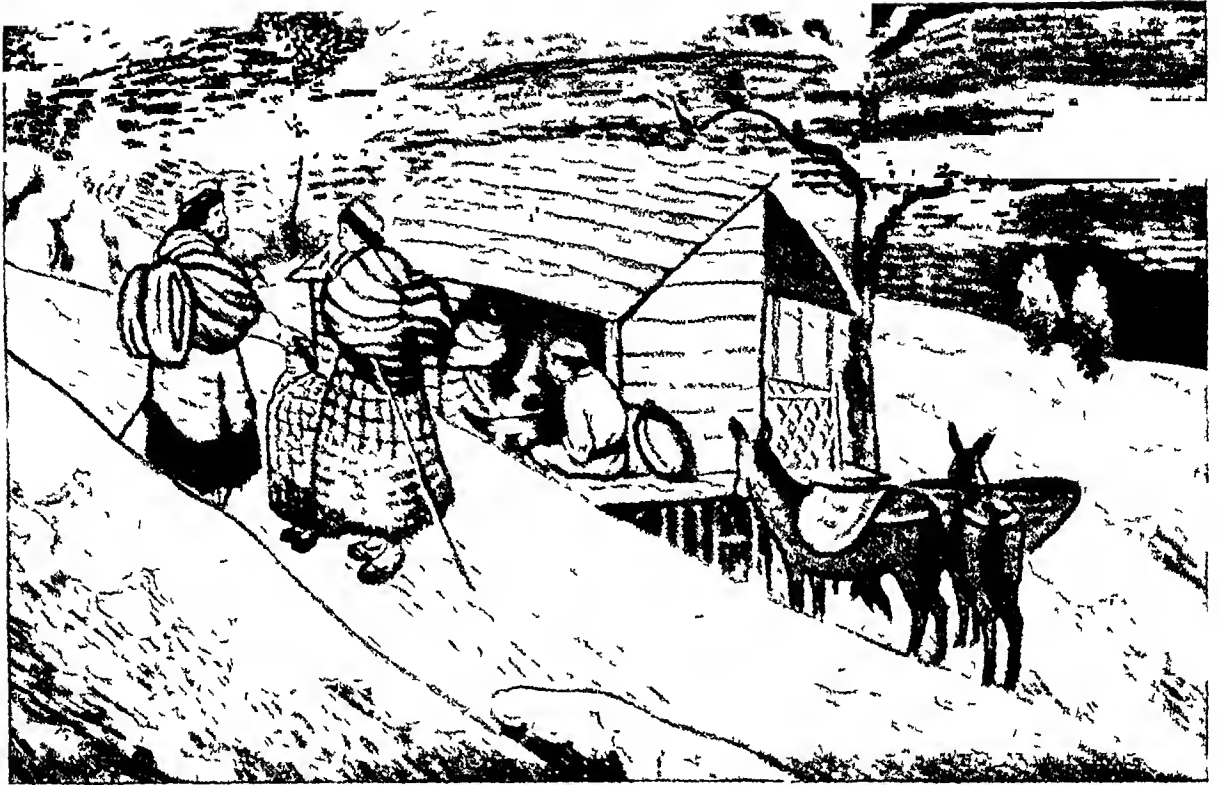
CACTUS
Subho Tagore



VILLAGE CORNER
K H Ara

KULU DANCERS
Sarbjot Singh

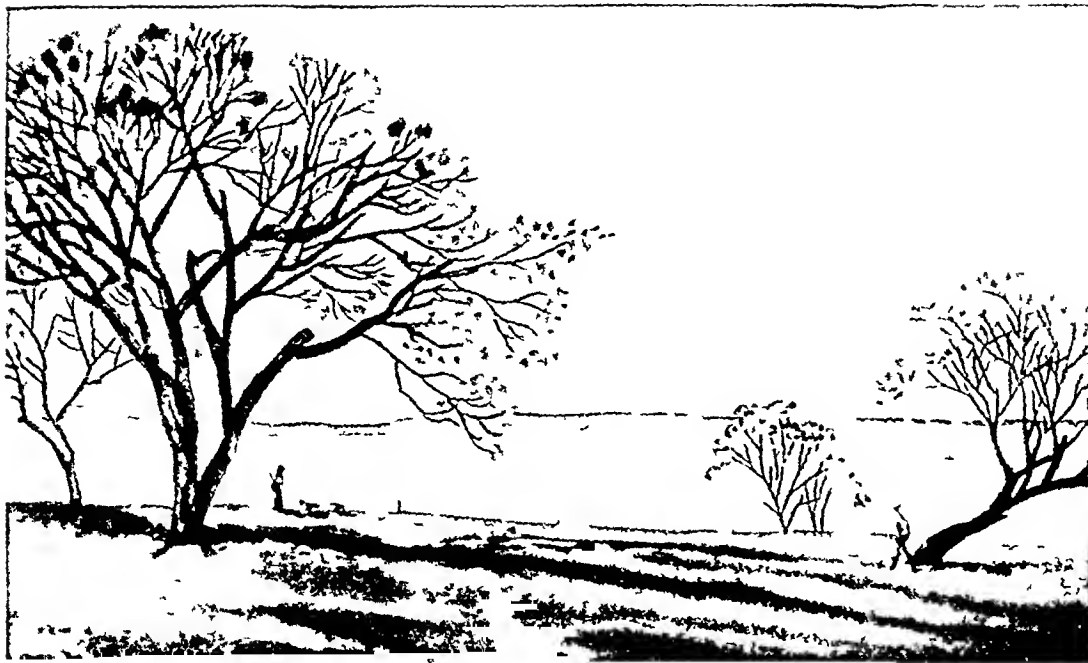




PEOPLE OF THE HILLS
Satyen Ghosal

TREE ON A CHARRED MOUND
Har Kishan Lal



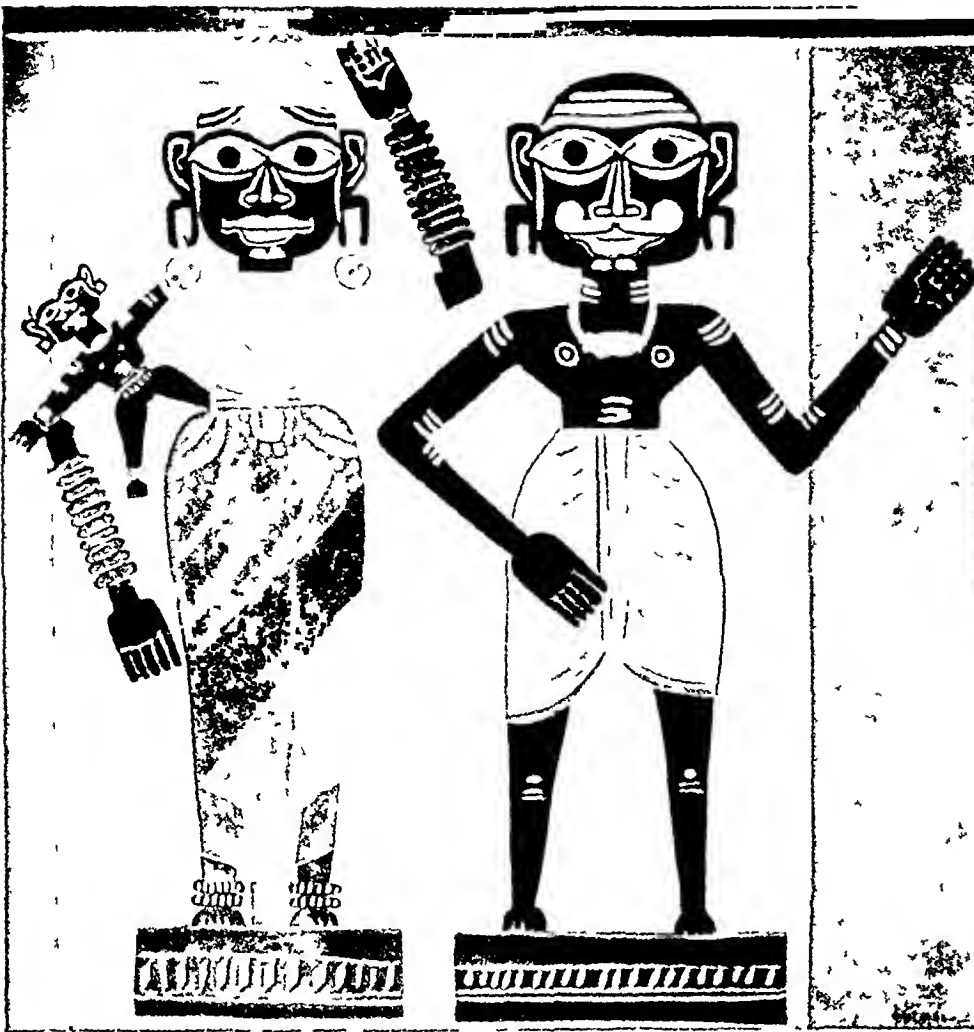


GANGA AT MIRZAPUR
B. Sen

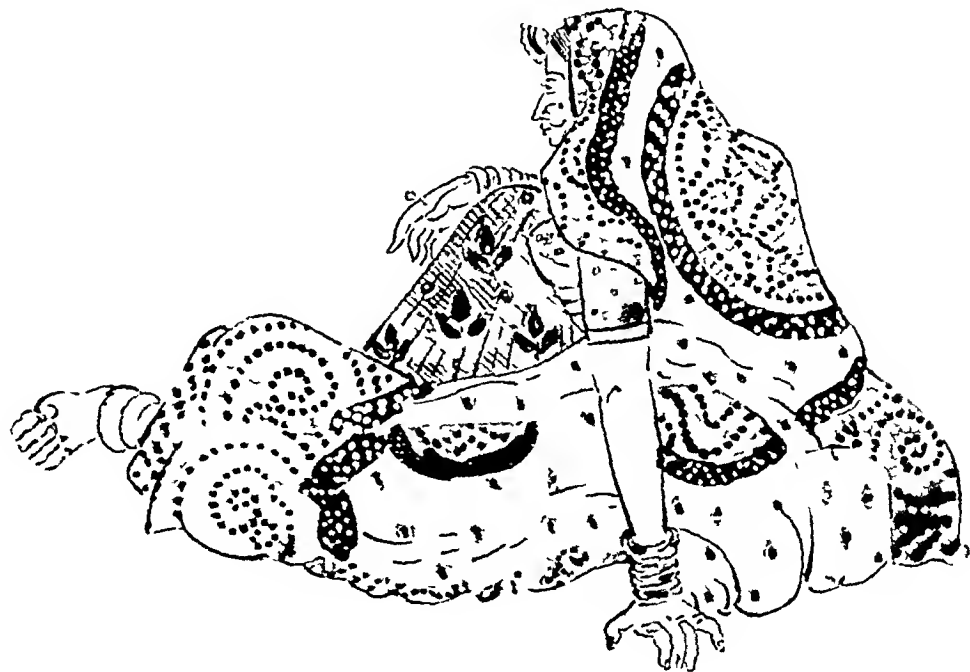


MOTHER AND CHILD
Hira Chand Dugar





FAMILY
Bapuji Heeru



RAJPUT WOMAN
Lacra Dagar



LILY
Pran Krishna Paul



SUMMER
A A Raiba



RAIN IN ALMORA
P N Mago

SCULPTURE



BAPU
H Roy Chowdhury



MY OLD SERVANT
V P Karmarkar



STREET BEGGARS
B V Talim

MOTHER AND CHILD
Sudhir Khastgir



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Miss Joti
D B Jog





WHEN WINTER COMES
D P Roy Chowdhury

ACHARYA KRIPALANI
Bhabesh Sanyal

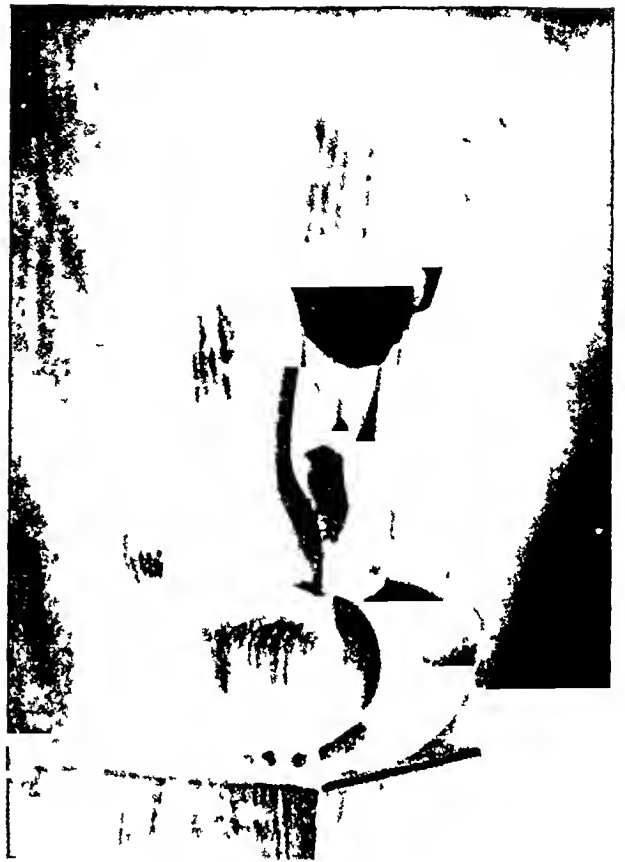


MOTHER AND CHILD
Premoja Chaudhuri

CENTAUR
S K Bakre



CHILD
PHILOSOPHER
N G Pansare

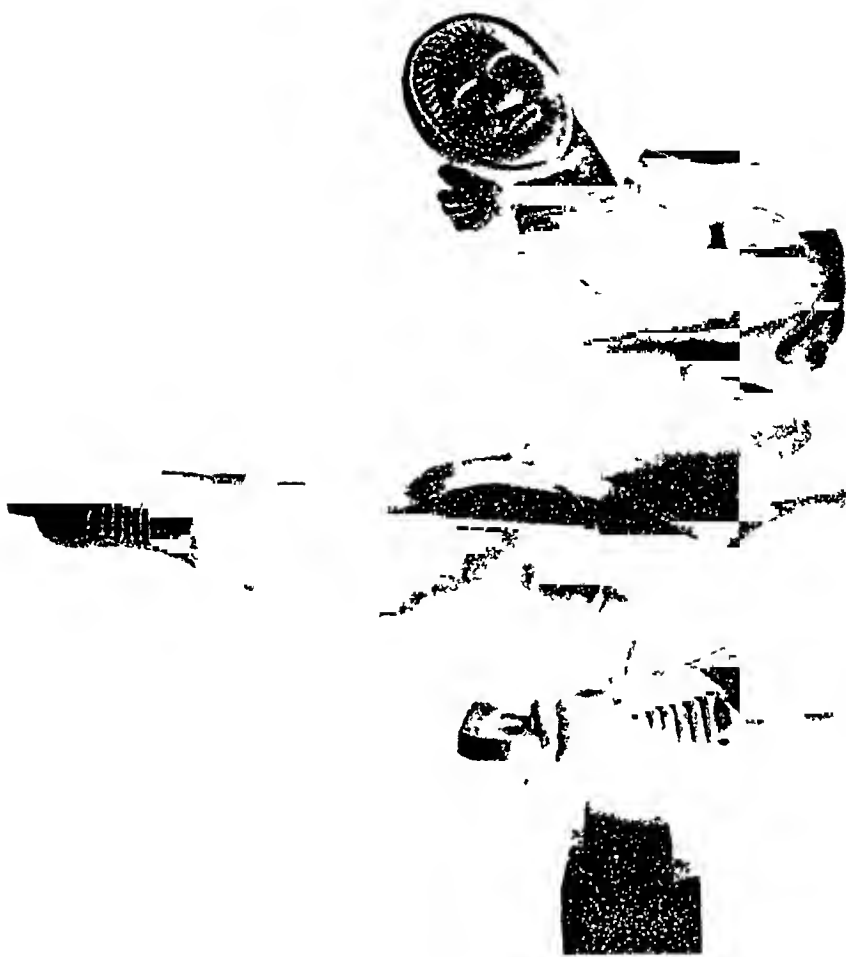


SHOEING THE HORSE
Dhanraj Bhagat





ABSTRACT APPROACH
B Ramkinkar



STAG
Chintamani Kar



— —
CONSOLATION
Prodosh Das Gupta

ABANINDRANATH TAGORE
Sunil Paul



STUDY IN MARBLE
Promode Gopal Chatterjee





RADHA AND KRISHNA
Sridhar Mahapatra

